

SEVEN DAYS



FREE

BLAINE'S BFF

PAGE 12
Plan talk about Jane

BREWS BROTHERS

PAGE 40
Geeking out at Craft Beer Collar



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Who do you call
when your
enterprise
needs rescuing?

Macmillan

BY ALICIA PREESE
PAGE 22

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FEEDback

READER REACTION TO RECENT ARTICLES

TALL ENOUGH NOW

(Re "Time to Grow Up? Burlington Considers New Building Heights," June 10) Is Burlington a physically modest small city nestled between hills and mountains, or a taller-is-better competitor of Portland, Ore., and Vancouver, British Columbia? Supporters of the new Burlington mall seem to promote the latter, asking for a variance that would allow a building 20 percent higher than any in Vermont. Each of these distant cities has a population 12 to 15 times larger than Burlington's, the same factor applies to the metro areas, so the comparison is a long and odious stretch. Burlington's largeness and cachet are largely based on its migration of vibrant culture and natural beauty on a human scale. This combination demonstrates its size and height increase without harm. In Burlington, we can still see the sky, the hills and trees growing in the ground—not in pots on a rooftop. The buzz of airplanes and towers is an integral part of Burlington's atmosphere. Hold the line on building height.

Robert Henderson
BURLINGTON

A PLUG FOR BARBARA GRIMES

("Power Broker Under Newt's Landmark," Lake Champlain Electric Power Inc.) June 10) While I'm excited to read about all the wonderful projects the Burlington Electric Department has going on, credit for EED reaching 100 percent renewable

status belongs mostly to Barbara Grimes and her stellar 15-year career as head of EED. Not to take anything away from Neale Landmark, who seems to be making great strides himself, but Queens City folk should feel lucky that their publicly owned utility has, and has had, such bright and forward-thinking management.

John Colburn
BERGTON

CAPITALIZING ON CANNABIS

(Re "Entrepreneurial Dream: Town Sets Sights on Marijuana," April 15) The Vermont Cannabis Collaborative team is in full agreement with the letter writer [Feedback: "The Problem," May 27] regarding cannabis legislation as a social justice issue. But this does not preclude our emphasis on finding a way to stimulate greater social and economic opportunities for all Vermonters around cannabis legalization, guided by multiple bottom lines—social, economic, environmental, quality products. The stigmatization of cannabis over the past decade has had a host of negative consequences for all of us, and society as a whole. We at VTCC are working to create a win-win for Vermont around cannabis legislation: increasing entrepreneurial opportunities for farmers and small businesses, creating more jobs in what could be a new growth industry for Vermonters, providing greater access to the medical and health benefits of cannabis, and crafting a thoughtful approach for educating young

TIM NEWCOMB



Vermonters about the health and safety concerns surrounding cannabis and brain development. We hope all Vermonters will support our efforts. Find out more at vcmassachusetts.com/vermont.

Rita Williams
WVTSRCLD

Williams is writing an *inhaler* of fellow VTCC covering construction members Dan Cox, Michael Jager, Judy Methuen, Kirstin Miller, Alex Newman and Will Rapp.

NOTHING 'SEEDY' ABOUT SERVICES

Thank you for highlighting the issue of homelessness among those fleeing domestic violence. ("Blecker Kletter Domestic Abuse Services Wind Up in Seedy Motel," June 1). Real realize that domestic violence is one of the leading causes of homelessness. Although *Alma Press* did an excellent job describing the system of emergency housing for the people we serve, the article did not emphasize enough the role that Women Helpingattered Women plays in helping screen out domestic abuse secure emergency housing and other services, even when our shelter is full. Contrary to the implication that those in need are "turned away" from WHAW and abandoned as "unassisted or needy" when there is no space in our shelter, we offer advocacy and support services regardless of the location in which a service is needed.

In Chittenden County, those seeking emergency housing due to domestic violence through the state's Emergency Services Division are screened by WHAW through our 24-7 hotline, and are offered the full range of WHAW services, such as legal advocacy, housing assistance, supportive services to children and youth, and economic stability programming. Finally, referring to the places that some domestic violence survivors have to call home as "seedy" is insulting, and may actually prevent a reader who is considering fleeing a violent situation from doing so.

Kelly Dougherty
SOUTH BURLINGTON

Dougherty is executive director of Women Helpingattered Women.

SOUTH END ENDANGERED

As *Alma Press* glossed over in *Off Message* "Mayor's Plan to Build Homes Is Questioned at Housing Summit," May 21), experts on market-rate housing such as speaker Tom Angdon have made it abundantly clear that the plans our current administration has to change industrial zoning to mixed-use and residential in the South End are not enterprise district self-

spell disaster for the city area. At just 4 percent of the city and 27 percent of the South End, it accounts for almost all of Burlington's industrial area. This devil's bargain won't provide any meaningful return in affordable housing, but will sacrifice a neighborhood while soundlessly ignoring the values and interests of the community. When developers given the chance to build high-profit residential or medium-profit commercial, guess which one they choose?

Mixed-use zoning would mean the demise of this beloved self-possessing engine of change. Burlington City Arts and the planners supposedly hired by the city to preserve the viability of the South End need to offer more than a few token glory arts complexes serving only a handful of people in exchange for this vital, diverse, economically and culturally productive area. The planners' dumb plan for the South End will have come out by the time this paper goes to press. We must carefully unplug it to see if it affects the remains of a growing number of residents, small-business owners, local industrial entrepreneurs and artists who are demanding of their public officials a genuinely collaborative planning process and meaningful legal zoning protections for the enterprise zone. If it is not, as promised, "our vision, our plan," we must demand a return to the drawing board and the grassroots engagement that once made this city great.

Genevieve Groll
802.362.7129

WHAT ABOUT BETH?

In *Off Message*, "Vote Gore," June 10), Paul Heston asks, "Will we ever elect women to higher office in this state?" Paul, meet Beth Pearce, Vermont's state treasurer. Pearce Shindler, appointed treasurer in January 2011 to succeed Jim Skowland, Voters subsequently elected her to remain in the position, which as a statewide office was most acutely so quickly as "higher office in this state." Shouldn't Paul have known about — and mentioned — Pearce?

Gordon Rock
NORTH FLYNN

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Stock in Valhalla Directed by Clifton to catch a glimpse of Denmark and Thorpe's historic theater performance that comes through the names of the Valhalla 2017 Museum. The show runs June 10 to 21.

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Feed, Waterbury, Clift, Beer, Color, couples, world of travel, love, and more.

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Feed, Beauty, in and around the food at Caledonia, the food at Caledonia, the food at Caledonia.

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BY TONY KALINOSKI



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- #130a - Best French Fries
- #160 - Best Food Cart
- #162 - Best Bartender (Godfrey Gaggan)
- #163 - Best Bloody Mary



- #136a - Best House Made Ice Cream



- #17 - Best Caterer



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Jane Says



The corner office in Sen. JANE Sanders' presidential campaign headquarters has two chairs—one for the candidate and one for his closest political adviser: **JOE MALLAK**, Sanders, who doubles as his wife.

Last month, she took in the view of Burlington's City Hall from three stories below and reflected on his choice to work the Democratic nomination.

"The hardest part was making a decision, I think," she said.

Many political spouses steer clear of the day-to-day bustle of the campaign trail and the show grain of government work, but Jane's never been O'Meara Sanders'.

NO time, she introduced herself to her future husband the night he was elected Burlington mayor in 1991. O'Meara Sanders has played a crucial role in her public and political lives.

Soon after the report took over Burlington City Hall, she became the founding director of the Mayor's Youth Office, working for the mayor's team in 1998. After he won a seat in the U.S. House in 1990, O'Meara Sanders spent five years working in voluntary capacity in his congressional office. According to her LinkedIn bio, she served during that period as "press secretary, chief of staff or policy analyst as needed."

And when the congressman was up for reelection, O'Meara Sanders worked as his television ad buyer, earning roughly \$30,000 in commissions during the 2002 and 2004 elections, the *Washington Examiner* reported at the time.

Now that Sanders is seeking the Democratic nomination, his wife continues to lend the parade.

"Here, Jane and I are the people who run the campaign," she said last month, referring to **JOE MALLAK**, Sanders' former chief of staff and current campaign manager.

At the time, O'Meara Sanders said her role entailed doing "whatever comes up that has to get done and we're fully right up to it."

"But as time goes on, I'll be, hopefully, out of the administrative part of it and, really, as always, deal with strategy and fundraising," she said.

That worries some Burlingtonians who have accused politics with O'Meara Sanders in her other professional roles—particularly the seven years she spent as president of Burlington College.

"No matter if I want Barack to win, the idea of her in the White House or of having any power at all in so deeply divisive," says former faculty member **DANIEL GALL**, who was briefly O'Meara Sanders' and who calls her style "extremely dictatorial."

Other critics question whether she was appropriate for the schools' near-zero last year when the cash-strapped college found the fundraising jobs it payroll. They say she over-leveraged the institution by borrowing \$10 million in finance to buy campus equipment, assuming she could make payments by increasing enrollment and donations during an economic downturn.

Gillis' view is hardly the consensus of those who worked with O'Meara Sanders.

Seven Days spoke with more than half a dozen former and current Burlington College board members and several former faculty and staff. Nearly every one of them praised what they called O'Meara Sanders' "visionary" approach in transforming the 44-year-old college from its sleepy roots to a first-class institution.

"Jane had a lot of vision and a lot of energy, and she saw Burlington College growing into something bigger," says Ben & Jerry's global director of social mission **BON MICHALL**, who served on the board during O'Meara Sanders' tenure.

So why was she ousted in the fall of 2011? At the time, she and board members publicly maintained that her departure was entirely voluntary, though they privately admitted relations had soured in the preceding months. Things came to a head in late September, when the board voted "Removal of the President" to a meeting agenda.

After submitting her letter of resignation, O'Meara Sanders told *Seven Days* simply, "I feel it's a good time to leave."

To this day, the reason for her exit remains a state secret. She declined requests for an interview on the subject, and the Sanders campaign refused to comment.

"She left on a kind of kept under seal. I know no ins. None," assistant Executive Rec. Director was president **JOE MALLAK**, who joined the board in 2003 and now serves as its chair. "It's just not talked about."

It certainly was in the community. At the time, many speculated that O'Meara Sanders hadn't lived up to Burlington College's ambitious goal to raise \$5 million in a capital campaign.

A year and a half earlier, in May 2010, O'Meara Sanders had convinced donors to buy one of Burlington's premier properties, a 32-acre stretch of mostly undeveloped land between its Champlain and North Avenues. The Roman Catholic Diocese of Burlington had been eager to sell off the parcel to pay a \$20 million note tied to second house mortgages.

"She was the one who really sought that out, dealt with the diocese right from the get-go and was very aggressive about doing so," says board member **BRUCE MANNING**,

a retired orthopedic surgeon from South Burlington. "I thought she did a very good job."

But in order to finance the new campus, Burlington College had to borrow \$30 million—\$45 million in two-coupon bonds held by People's United Bank and another \$15 million loan from the diocese itself. Seven proponents of the deal say it was a stretch.

"I think it is to a young couple buying a house of their dreams and then paying 50 percent of their combined salary to afford it," says **MICHAEL LUCK**, a fundraising consultant who served at the time as the school's vice president for development and alumni affairs. Everybody knew that, like the young couple, the school would be "eating potato-butter sandwiches and macaroni and cheese for a while," Luck says.

Burlington activist **NORM LLOYD**, who served on the board, says she supported O'Meara Sanders' hiring, in part, because, "We felt that her connection with Barack would be helpful, certainly in terms of fundraising." But when the college had to come up with the cash to make its payments, O'Meara Sanders didn't pull punches, she says.

"She was very confident and gave good presentations to the board, but, frankly, she didn't raise money," Lloyd says.

According to Lloyd, O'Meara Sanders' departure was prompted by fundraising woes, but also by "an incident when she spoke rudely to some students." No other board member would speak on the record about the alleged incident, but one person purportedly involved says the president "blew up" a two staff members and a student during a tour of the new campus, prompting a staff member to file a grievance with the board.

"What occurred with Jane's departure, there's not something that anybody wanted to do," then board chairman **ANDREW GOSWAM** says cryptically. "That was duty and bylaws and procedures and policies."

Whatever the reason, it's caused Sanders the senator plenty of political headaches.

Last September, local gas station owner and Republican pro-vice president **SKIP WALLACE** spent \$10,000 running a 60-second attack ad on WCAX-TV focusing on O'Meara Sanders' departure from Burlington College. Its characterization of the \$300,000 severance package she received over two years as a "golden parachute" of the sort Sen. Sanders often rants against.

"I think she's a big hypocrite," Waller says. The Maplefield owner also criticizes O'Meara Sanders and her daughter, **CARINA SANDALL**, for their paid work, more than a decade ago, on Sanders' reelection campaign. In addition to the \$30,000 O'Meara

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Benders made, Dinecill earned \$85,000 for her work as campaign manager, fundraiser and debt collector during the 2000 and 2004 cycles, the Register reported.

Vallee calls the payments "a money-lending scheme" designed "to take campaign money and put it in your own bank account," noting that the House subsequently voted to ban the practice. Weaver demanded the wrong amount at the time, saying, "They earned every penny they got."

Vallee also questions Burlington College's affiliation with the for-profit, Fairlee-based Vermont Woodworking School, which Dinecill cofounded and runs. Though it was arranged under O'Meara Sanders' reign, a 2011 evaluation by the New England Association of Schools and Colleges found that the membership is clear to all constituents from the board on down to the faculty and that measures had been taken to avoid conflicts of interest.

Dinecill declined to comment, as did the Benders campaign, though her full spoken name was **WENDY BENDERS** called Vallee "probate" and a "junior version of the Koch brothers."

Perhaps more damaging than the TV ad was a March 2010 story in the Daily Collier, a conservative news outlet, which alleged that O'Meara Sanders "may have defrauded" a state agency when Burlington College borrowed money to finance its expansion. Caught in the crossfire, the story questioned the discrepancy between the \$2.6 million the college listed in pledged donations in its December 2010 loan application and the \$1.3 million it listed in an audit for the following summer.

The allegations, bolstered by attorney and Fox News talking head **JAMES SPURLOCK**, was that O'Meara Sanders cooked the books in order to satisfy a loan requirement that Burlington College show at least \$2.2 million in pledged contributions.

In its application to the state agency — the Vermont Educational and Health Holdings Financing Agency — the school promised that "one gift of \$1-million has been verified and another \$1-million has been verbally pledged." Years later, in August 2004, O'Meara Sanders' successor led NHCA, she had suddenly learned that one of those pledges was actually a bribe, meaning the school couldn't count on a verified loan.

"The understanding at the time was that it was a cash gift, and we proceeded until we understood it was a bribe," then-president **DAVID TINE PLUMMETT** told the station.

Board members were reluctant to discuss the questionable contribution, fearing

they'd run afoul of a slushy donor. But Luck, the former finance VP, says everything was kosher.

"It was a legitimate, bona fide, legal gift that's still going to come to the college someday," he says.

Overall the time, Burlington College's application showed full faith with two VCHERRA board members, Agency of Human Services policy adviser **CHADY DEKUSON** and then-state commissioner **JOHN PUGHAM**. According to minutes from the meeting, Dekuson voted say "out of concerns for Burlington College's financial strength and its ability to repay the debt."

Pugham recalls the deal as a "fine line" that wasn't good for the college, the diocese or the city — only good for the bank, which he figured would eventually require the property, assessed at nearly \$30 million.

The deal does a lot of public sector development. I know what a good project looks like, and this one didn't have it," says Pugham, who asked for an unusual recorded note on the matter. "In retrospect, I was on the money."

As Burlington College struggled to stay afloat last year and ran out of debt, it was forced to sell off more than 27 acres of the property to developer **ERIC FARRILL**, who paid \$765 million. The sale prompted protests from those who hoped to save the undeveloped land from Farrill's housing plans.

But even after the school's near-collapse, O'Meara Sanders argued that had she remained in charge, she could have finished the job.

"I really set out on a mission, not do I want to be in a position, to judge what people did after I left," she told the Daily Collier. "I have no doubt that if my office would have been implemented in full force, the college would be in great shape."

Her allies agree, placing the blame on Plummer, who she resigned under pressure last August.

After June left, every staff and faculty member lay to the college's success was systematically pushed out, fired or treated poorly," says **CAROLINE GEORGE**, who served as development coordinator during O'Meara Sanders' tenure and left shortly after that. "Whether in my opinion led to the ultimate bad financial situation of the college."

O'Meara Sanders may never be able to prove she could have steered Burlington College to safer waters. But now that she's helming an even bigger ship — a presidential campaign that expects to raise more than \$10 million — she's got another chance to be captain. Or, at least, first mate. ☐

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Will Peter Welch Ditch D.C. for Montpelier?

BY TERRI HALLENBECK

Last Friday in Washington, D.C., Congressman Peter Welch (D-Vt.) was summoned to a showdown over a controversial Pacific trade accord. When President Barack Obama made a rare visit to Capitol Hill to seek fast-track authority to negotiate the deal, Welch sat just feet away. Hours later, the congressman joined his fellow Democrats in delivering the president a harsh defeat.

The vote was a huge deal in D.C. But when Welch arrived at a White River Junction café Saturday morning for a get-together with constituents, the first question he faced was about an unusually different matter.

"Are you running or not?" Carol Lane, a retired teacher who lives in town, asked as Welch arrived at the Tuckershire café.

What she meant, of course, is whether Welch is running for governor. That's become the hottest question in Vermont political circles since Gov. Peter Shumlin announced last week that he won't seek reelection in 2016.

"That's to be determined," the congressman replied.

Within hours of Shumlin's announcement, Welch indicated he was considering a gubernatorial run by week's end, he remained characteristically cautious with his comments, offering little insight into his thinking.

"I love this job I have," Welch told some people gathered around a table at the Tuckershire. But, obviously with [Shumlin] asking, 'Has the decision everybody's going to say, 'How can I best serve that? It is a good one. Part of it is political.' I'll decide sooner rather than later."

Meanwhile, politically astute Vermonters are wondering: Would 68-year-old Welch really give up a safe seat in Congress to make an unpredictable run for governor?

One clue on Saturday's longtime campaign staffer, Meredith Woodside, reserved the dinner menu as lobbyist/governor wannabe in town. Welch chief of staff Bob Rogers cautioned not to "read into this that a decision has been made or is even close to being made," then Welch, he said, was just trying to be pro-pro.

"I think it's a real open question how he wants to end up his career as politician," said Steve Perry, a former Vermont journalist and aide to the late senator George Allen.

Though his decision is pending, many assume Welch is the front-runner among those eyeing the race. He has aged 22 years in elected office in Vermont. His proven he can run a well-organized, high-stakes, statewide campaign as he did to win the U.S. House seat over Republican Norberto Benítez in 2006. He regularly shares to



POLITICS

U.S. Rep. Peter Welch speaking with voters in White River Junction.

reflection, one year he won 66 percent of the vote.

"If Congressman Welch decides he wants to do that, he would have some fairly obvious advantages," said Julia Kurian, executive director of the Vermont Democratic Party.

The biggest advantage? Welch has \$17 million in his federal campaign account. His can use some or all of that in a state race, he'll have a huge head start over any rival.

Federal election law allows such a move, though it's unclear whether state law would restrict use of some or all of the money raised under different campaign finance rules. "We would not comment on any particular hypothesis one at a time," said Michael Dumas, assistant state attorney general.

Brady Teetsing, a lawyer and vice chairman of the Vermont Republican Party, didn't hold back. "It would be the political equivalent of allowing LeBron James to play Vermont high school basketball," Teetsing said, calling such a switcharoo "fundamentally unfair."

If Welch tried to use the money, Teetsing said, he expects someone would challenge it in court. Rogers said Welch has not yet looked into the issue.

As his fundraising record shows, Welch has no problem tapping into the big money of national political action committees. Throughout his career, 45 percent of his campaign contributions have come from corporate and labor PACs, including pharmaceutical, real estate and tea commissions estimates according to OpenSecrets.org, which tracks campaign money. Last year, 65 percent of his contributions came from PACs rather than individuals.

And if he needs more money, the former personal injury lawyer has plenty of his own. According to the Center for Responsive Politics, he was the 40th wealthiest member of the House in 2013, with an estimated net worth of \$5.7 million.

Proponents of Democratic contenders are readily yielding to Welch.

"If Peter decides to run for governor, I would not be in a position against him," said House Speaker Philip Smith (D-Montpelier), who is considering a run. "It would be an excellent candidate for governor, and he would do a great job."

Former state senator Matt Dumas, a Democrat from Rutland, declared to Welch when the U.S. House seat opened up in 2006 and would do so again. "I would absolutely step aside for Peter," Dumas said.

Dumas and Welch have known each other since the 45-year-old Dumas was a kid. "He was the one who convinced me

to run for [state] House when I was 23, and no one thought I had a chance," Dumas recalled.

Republicans say they are unwilling to offer Welch the same concern.

"I respect him, but we are different. We think differently," said Republican Lt. Gov. Phil Scott, who served alongside Welch for six years in the Senate. If Welch sought the governorship, Scott said, "it would not have a bearing on whether I would run."

"I don't think we're going to be defeating [Peter Welch]," said its publicist Brett Milne, who nearly defeated Shumlin last November. "I think 2016 is a year when people will show they are sick of political prevarication."

While Welch is widely regarded as having a more collaborative style than Shumlin, their political views are similar. And after six years of Democratic rule, Welch could find that voters want something different. In recent decades, Vermonters have routinely swung between electing Democratic and Republican governors.

Welch might be the favorite, but he's no shoo-in, said Ben Dark-Mazza (D-Grand Isle), a longtime friend of Welch who he would support his closer friend Ed Gos. Scott, if he later runs for governor.

Mazza hopes voters won't have to make that decision. "I would hope Peter would run for reelection to Congress," he said.

"When all the dust settles, I think Peter will stay where he is."

Long before Welch went to Washington, he wanted to run the state.

After eight years in the Senate, including four as president pro tempore, Welch ran for governor in 1990. Republican Richard Snelling, who had served four terms previously, defeated Welch 52 to 45 percent.

"Peter Welch definitely did better than was expected," said Mark Snelling, the late governor's son. "He's obviously had a successful career. It's possible he might want to try a bit of being governor."

"He really, really has wanted to be governor my whole life," said Terry, who has followed generations of Vermont politicians. "I think Peter is really thinking pretty hard about this."

In the political world, serving in Congress is big, but being governor is bigger. Terry agreed. Adams wanted to be called governor, though he only spent four years in governor and 34 as a U.S. senator.

"He said, 'When you're governor, you do things and you know next week or six months later whether you did something good or bad. When you're down here, sometimes you never know,'" Terry recalled. "There's a lot of that feeling you can have a stronger impact."

Governors may have greater influence, but they also face far more scrutiny from the public and the media. That takes a toll. Members of Congress commonly serve for decades; Vermont governors rarely last more than six years.

"It's really a hard job," Montpelier lobbyist Kevin Ellis said of being governor. By contrast, he said of serving in Congress, "Down there, you get a free ride. You pose for a lot of photos and vote no a lot."

During nine years in the House, Welch has earned a reputation in Washington as a liberal who works well with Republicans, according to Ed Pappas, now Patrick Leahy's (D-Vt.) former chief of staff. That's a rarity on a town known for political gridlock.

"He's viewed as an effective legislator," said Pappas, who now works as a lobbyist. "He's a problem solver."

Still, he remains a rock-and-ride Democrat in the Republican-controlled House.

Welch has sent just four bills he authored signed into law. Roger, Welch's chief of staff, said there's an incentive because of Welch's sense of humor. For example, reflect his work securing money to help Vermont recover from Tropical Storm Irene, advancing energy-efficiency legislation and accelerating the farm bill to include a new milk price maintenance program.

Welch said he gets a lot of satisfaction from those efforts. "It's a special job," he said. "You're the one representative for the best state in the country. A lot of my colleagues don't have the latitude I have to work across the aisle."

With Vermont's two U.S. senators showing no signs of retiring, his Welch goes so far to be out in Washington? Pappas said he doesn't think so. "The chance is a sliver," Pappas said, saying that opportunities abound in the Democratic caucus leadership. "I think he's still a strong star."

Welch may be reluctant to ditch DC. "Congress is pretty broken these days," he told constituents Saturday morning at the Tuckerton. "The institution is in bad shape, but we can't abandon it. The Congress has to function."

Asked what he'd hope to accomplish as governor, Welch would talk only in generalities. "My orientation in politics, wherever I've been, has been to try to build the middle class," he said.

How would he do that as governor? "You're getting ahead of me. I'd have to try that out."

Asked whether his wife, former state representative Margaret Cheney, would have to resign her seat on the three-member Public Service Board, which rules on state utility matters, Welch again declined to engage. "You're getting way ahead of me," he repeated.

In Vermont political circles, speculation changes almost by the hour about what Welch might do.

"I didn't think he could be persuaded to come back. I'm actually starting to change my mind on that," Terry said in a later interview.

Ellis said he thinks Welch is under growing pressure from Democrats to run for governor. "You can't afford to lose the governor's office," Ellis said. "If he doesn't do it, you're looking at a Matt Dourneau. Skip Smith primary, and Phil Scott wins."

Welch would offer no timetable for a decision, claiming that only political insiders and journalists are in a hurry to find out. As he strolled Saturday morning through a bustling festival in the village of Windsor, that seemed true. Most people he met didn't bring up the issue.

Sharon Benson, who was working at a book sale in front of the Windsor public library, was one of the exceptions. "Good luck with whatever you do," she told Welch. Benson said later she was torn about her pitch power for Welch. "If we pull him out of Washington, we lose him as a representative. I'm not sure what to do about that," she said, adding, "If he runs, I'd vote for him." ☐

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Vermont's Prison Chief Says It's Time to Decriminalize Drug Possession

BY MARK DAVIS

Vermont Department of Corrections Commissioner Andy Pollito recalled spotting a young woman in a prison tour; he knew she was addicted to heroin, but she wasn't getting treated for it. On another occasion, a former inmate who served five years on a marijuana conviction described his crime to Pollito as "possession of a vegetable."

Pollito has struggled over the years to run on a DOC budget that has exploded along with the inmate population.

All of that has led him to a conclusion shared by few in his field: Pollito believes that possession of all drugs should be decriminalized and that the War on Drugs should be declared a failure, he told *Seven Days*. The man who supervises Vermont's 1,900 prison inmates believes that many of them shouldn't be behind bars, and that incarceration sets them up for failure.

"Those wads of dough for personal addiction—if it doesn't mean hurting anyone [sic], that should not be a criminal justice matter," Pollito, 48, and an in an interview at his Williston office. "I don't think anybody can say that putting somebody with an addiction problem through the corrections system is a good idea."

The DOC commissioner has been following news reports from Portugal, which in 2000 decriminalized all drugs and has since recorded declines in drug abuse and overdose deaths. He's decided it's a better example that Vermont should emulate.

"We should go to the Portugal model, which is to deal with the addiction and not spend the money on the criminal justice system," Pollito said. "We spend so much money on corrections that could be done differently. The only way to do it is to spend less on corrections and more on treatment."

Pollito may be the last head of a state prison system to publicly advocate against the prosecution of acts of heroin, cocaine and other street drugs. He knows of no one who says he's ever stepped forward. Organizations that question the War on Drugs, such as Law Enforcement Against Prohibition—a group of former and current police officers—have not claimed any state corrections administrators as supporters.

"When you're a corrections commissioner, most people think I'm tough on crime, law and order, and I am—for certain crimes," Pollito said.

He believes that possession of marijuana should be, in any quantity, possession of all other drugs, provided they are in small quantities for personal use, should not result in a criminal charge

but rather a small civil fine, along with a mandate to undergo treatment. In essence, he'd treat all drugs in a way that is consistent with Vermont's 2013 marijuana decriminalization law, which stipulates that people found with one ounce or less face a \$100 fine but no criminal charges.

Pollito stressed two points: Drug dealers should still face criminal charges. And decriminalization should not happen overnight—there aren't enough drug-treatment providers to handle the effects of such a switch.

He would go even further to decimate existing drug-related severity. The many people who are charged with drug-addiction-related property crimes, such as theft, would not face prison time.

Currently, more than 500 of Vermont's 1,900 inmates are in custody for either property crimes or drug possession. Two of those are being incarcerated for marijuana possession.

Proving such inmates would dramatically reduce the prison population, saving the state several million dollars annually and enabling it to end the controversial program that ships 100 overflow inmates to privately run out-of-state prisons.

Perhaps Pollito said, decriminalization would allow people to take advantage of

effective treatment programs and to avoid criminal convictions that prevent them from rebuilding their lives.

"I think you will find a lot of people in the criminal justice system who have been there for a number of years understand it feels most acute," said Chittenden County State's Attorney T.J. Donnan, who scored a large token stock by news of Pollito's stance. "The best policy is frontal work, and Andy sees that, and it's consistent with his progressive ideology."

Pollito is an unlikely resistor in the drug war. A New Jersey native, he moved to Vermont after graduating from Saint Peter's College in 1987 with a degree in accounting. He landed a job working for the former commissioner of the Agency of Human Services; the umbrella agency that includes the DOC.

Among his duties was crafting budget presentations for various Vermont government; it was the 1990s, when the state's prison population was on the rise due to tougher drug laws. To make the case that AHS was being financially responsible, Pollito used spreadsheets to demonstrate that the DOC budget was growing faster than other AHS units.

When Pollito transferred to the DOC in 2001, several departmental higher-ups

ribbed him about the spreadsheets but that didn't stop him from rising through the ranks. He became deputy commissioner in 2006, and former governor Jim Douglas, a Republican, appointed him commissioner in 2008. He was one of only a few state commissioners who survived the transition to Gov. Peter Shumlin's Democratic administration.

In the seven years he's served as the DOC's top job, Pollito hasn't been able to reverse its budget trends. Vermont's inmate population jumped from 1,000 in 1995 to 1,900 today. In the same time period, the department's budget has grown from \$14 million to \$156 million, by way of comparison, Vermont spends about \$50 million a year on higher education.

Pollito is self-spoken, to the point of occasionally being difficult to hear. His office is so sparsely decorated that his personal effects there wouldn't fill a cardboard box. A career government employee who lives with his wife in Jericho, he was initially hesitant to share his views with *Seven Days*. He does not appear to have come forward to enhance his public profile or because he plans to run for office.

The only other public-policy official in Vermont to make a pronouncement similar to Pollito's is Anneer Winslow County



state's attorney Robert Smil, who in 2007 declared support for marijuana decriminalization and called for an end to the War on Drugs.

Smil found himself in a political firestorm. Police officials criticized him. In retaliation for Smil's statement, Douglas announced that he would order Vermont State Police to bypass Smil and take large marijuana cases in Windsor County to the Attorney General's Office or to federal prosecutors.

In an interview, Smil recalled that he was taken aback. "It's not particularly fun when other leaders in the state seek to denigrate or attack you for comments that were made in good faith," Smil said.

Smil said he believes that politicians and the public are more willing to consider criminal justice reform now than when he made words. Treating addiction as a public health issue has become a popular notion for officials across the political spectrum in Vermont, and Smil has repeatedly spoken of keeping "non-violent" offenders out of prison.

But that's as far as most have been willing to go.

Sen. Judiciary Committee chair Dick Sears (D-Berlin), one of the legislature's most powerful members, said that he opposes decriminalization, which he reasons would only increase demand among addicts. "I don't know that we're going to succeed by legislating an addiction," Sears said.

Sears praised the commissioner though, for supporting various initiatives to reduce the inmate population — which has fallen from 2,000 to roughly 1,800 in the past year. Federal diversion programs and a \$1 million federal grant to reduce inmate readmissions have been positive factors.

"It's probably the most difficult job in state government," Sears said of Polito's post. "It's thankless, but at the same time, it's one of tremendous responsibility. If you release the wrong people, you're where the buck stops. No matter what happens, he gets blamed."

However, the Chittenden County state's attorney who has positioned himself as a leading voice on the criminal justice reform movement, called Polito a "great person" with a "very strong understanding on these issues." But Donovan does not support drug decriminalization, either.

He pointed out that a bill to legalize recreational marijuana in Vermont didn't make it to a vote during the past legislative session. And that would have

been a baby step toward the decriminalization that Polito envisions.

The stalled effort to legalize marijuana, Polito said, is only "getting in the way" of a bigger debate that he considers inevitable — a push to get users of heroin and other more serious drugs out of the criminal justice system.

"It's interesting, how long the conversation takes — and the women desire to control personal behavior," Polito said. "The conversation is moving at the speed of a glacier. I find that surprising."

While we are having that conversation, people with addictions aren't getting any better. There's been speech after speech. Too many Well, who are you sending to DOC?"

So many drug addicts are behind bars that the state's only prison for women, Chittenden Regional Correctional Facility, has had to take steps to curb drug use inside the prison. Inmates who test positive for drugs must stay in treatment, a more restrictive unit, leading many inmates to complain.

Polito acknowledged that publicly voicing his opinion could put his career in jeopardy but he said that the time had come for him to speak up for what he believes is best for the state and for addicts.

"There's fear of political retribution by political attack," he said. "People can be misquoting. People get shrewd."

Polito arrived at the pleasure of Smil, with whom he has shared his views on decriminalization. "While the governor certainly respects Commissioner Polito's right to express his personal views, it is not the administration's policy to support decriminalization of drugs," Smil said. Smil spokesman Scott Gendell said, "The governor looks forward to continuing to work with Commissioner Polito to implement the critical criminal justice and drug policy reforms under way."

Though Smil announced he will not seek reelection and will step down in January 2017, Polito said he hopes to stay in state government and is open to keeping his current job — if the next governor has a progressive attitude about criminal justice.

"I've always appreciated the reality that I do love this job, but there is a shelf life for me and this state," Polito said. "There's a limit to how much I'm going to be able to accomplish, and a limit in how much the state is going to tolerate me." ☐

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DELTA DENTAL

Flashback: Did Bernie Sanders Really Save the Burlington Waterfront?

BY HILLY WALSH

When U.S. Sen. Bernie Sanders (I-Vt.) launched his run for president at Burlington's now-called Waterfront Park last month, he claimed the spectacular public setting as a political victory.

"This beautiful place was once an unapplied and just served no public purpose and was an eyesore. As mayor, I worked with the people of Burlington to help turn this waterfront into the beautiful, people-oriented public space it is today," Sanders told the crowd. "We took the fight to the courts, to the legislators and to the people. And we won!"

Rick Sharp, standing 80 feet from the stage, found Sanders' statement galling. "I think that history says something different," Sharp said three weeks later in his Burlington office. "If Bernie had his way, there would be a hotel and condos on the waterfront."

In 1985, Sanders won a strong support of a waterfront makeover plan that called for heavy development on the shore of Lake Champlain. Retail stores, condos, offices and a seven-story hotel would have filled what is now Waterfront Park. The so-called Alden Plan also included a large parking garage.

"Instead of doing the announcement there, there would have been 300 luxury condominiums," Sharp said. "It's pretty horrendous what it [would have] looked like."

The plan died after environmentalists including Sharp, Ben Boesche and Steady Sharp, launched a determined opposition that helped defeat a pivotal bond vote for the Alden project in December 1985. Sanders had urged the public to vote yes, arguing that it was the best deal the city could expect to redevelop its then-dilapidated waterfront.

It's true that Sanders pushed for a strong public use of the waterfront before and after Alden was defeated. But his backing of the proposal could have left Burlington with a strikingly different waterfront. Instead of the big boardwalks and open spaces that host festivals and sporting events, the lakefront had could have been dominated by private property and commercial interests.

That's been left out of many media accounts, including a June 1 *Nation* article that gave Sanders credit for the way the area looks today.

"Thanks to Sanders, the Burlington waterfront now has a community boardwalk and other facilities for small boats," the story read. "There's also a sailing center and science center, a fishing pier, a night-life lake path, some of parkland, and public beaches. The commercial development is modest and small-scale."

Sharp, that version is off-base. Why off-base? "To say that he saved the waterfront... The record needs to be set straight," Sharp said.

Sanders and his campaign did not respond to repeated requests for comment. But people who were part of Sanders' mayoral administration in the 1980s, including Michael Morse, say Sharp's conclusions are the ones that set the tone.

Rick Sharp is fighting a very old battle. The Alden Plan was flawed, but not harmful; said Morse, who worked for the Community & Economic Development Office under Sanders and later became its director. "It had a park and a boardwalk and generous public space. Regardless, it



IF BERNIE HAD HAD HIS WAY, THERE WOULD BE A HOTEL AND CONDOS ON THE WATERFRONT.

RICK SHARP

was Bernie who protested and said, 'Let's do this differently.' And always, always said that the waterfront should be people-oriented."

John Franco, who was assistant city attorney under mayor Sanders, says Sharp's position on the waterfront is dead wrong. "That is a very much old ultra-left relationship someone from Rick and others who have spent a long time trying to take credit for the waterfront."

Franco and the Sanders administration played a key role winning a landmark 1989 lawsuit that went to the Vermont Supreme Court. The decision, based on the public trust doctrine, helped the city to acquire more than 60 acres of waterfront land from the General Vermont Railway.

The record is also clear that after Alden, both Sanders and his successor as mayor, Peter Clavelle, worked persistently to build many of the public amenities now in place, including the community boardwalk in 1988 and the 13.5-acre Waterfront Park and boardwalk in 1991.

But in a political compromise that now seems baffling, both men were on board with Alden, which could have sabotaged much of what was later accomplished.

Although it wasn't always beautiful, Burlington's waterfront has long been a powerful economic engine. In the 1800s, it was one of the busiest harbors in the world. When the industrialists needed more land, they created it. The question of who owned that "NIP" shaped the evolution of the waterfront.

In the 1960s, Sharp, a Georgetown Law grad, was a young attorney at the Vermont Agency of Natural Resources. Growing up in Bellows Falls, he felt his first pang of environmentalism watching the Connecticut River change color depending on which dye the paper companies dumped into it.

Sharp was an early supporter of creating the Burlington Bike Path, and he believed Sanders was an ally. "I was one of the 14 people who put his name on the map in 1984," Sharp said of Sanders' historic but never-finished mayoral victory. "We met often for the rock on the Burlington waterfront," he said, paraphrasing the candidate's rhetoric at the time. "That's why I voted for him."

Sanders had also joined in old opposition at the time to a proposal by Burlington shopping center developer Tony Powerhouse to redevelop the jumble of rail lines and old tanks at the foot of the city into high-rise condos and a pricey hotel. This waterfront job, which predated Alden, subsequently died.

But a few years later, Sharp and other Sanders supporters were surprised to see the freshly named mayor urging city residents to oppose the Alden Plan and to back a \$5 million bond to help pay for the public amenities and infrastructure associated with the proposal.

A *Burlington Free Press* article headlined "Sanders Betrays Fellow to Alden at Waterfront" included a comment from Boesche, a longtime Burlington activist and member of the Green Party at the time, accusing the mayor of an about-face. The story by Mark Johnson, now host of a morning news show on WDEV, quoted Boesche as saying that the "project is everything Bernie Sanders said it would not be."

In the same story, Sanders is noted for his failure to win a \$48 million federal grant that would have helped to compensate the Alden proposal's effort to lower public amenities that the city originally hoped for, but that were still significant: a community boardwalk, a section of bike path and a promenade along the lake.

"If we were fighting for condos and hotels, we wouldn't have worried our time. The question is public amenities and how do we build them without increasing property taxes," Sanders said in the article. He argued that his administration got as much as it could from the Alden developer and that they were not "intimate workers."

"We feel we pushed him as far as we could go, and we feel we got significant concessions," Sanders said.

Sanders campaigned vigorously for Alden. So did his young community development director Clavelle. The primary developer behind Alden, Paul Phin, also pushed to get the public on board.

In another *Free Press* story published shortly before the bond vote, Phin said the bond was the only way to fix the blighted, largely idle waterfront.

Sharp recalled a pitched political battle in anticipation of the bond vote. He and the Sanders administration tried to keep him from speaking at neighborhood planning



assembly meetings in each of the city's wards. His relationship with Sanders grew so strained that the mayor crossed the street when he saw Sharp coming, according to Sharp.

The board faced hard decisions. Approval would have been a step in authorizing a not-in-kind matching program to pay for waterfront improvements. This approach, which Burlington has subsequently employed, focuses infrastructure agencies by borrowing on future tax revenues for a period of years.

The Burlington School Board conducted the TIF could potentially deprive the schools of tax revenue. As a result, the board came out in opposition shortly before the vote — which Sharp thinks helped sink the board. In the end, a majority of voters supported it, but not the required two-thirds majority. The Alden Plan failed, and Sanders pushed more vigorously for a public-owned waterfront.

Charles recalled that back in the day, the Alden plan seemed like a bold, ground-up proposal. But after its defeat, it was clear that nonopen space and parkland were desired, he said. While many people contributed to what the waterfront is today, Sanders played a crucial and central role, Charles said. "His vision and his tenacity is irrefragable," he said.

Sharp, a Burlington attorney, became Grant Perry candidate for mayor and Alden opponent, of him a highly effective one. "They were good losers," he said of the Sanders administration and its realization that people wanted more public space on the waterfront. "We won, and as they went on to basically do, I think, what the people wanted."

Sanders supported Alden because the city needed money and aid. But she given him, Charles and Franco credit for shaping the waterfront into what it is today. Rick Sharp and the Alden opponents deserve credit, too, he said.

All along, Sharp and other opponents of the Alden plan had argued that much of the waterfront land was intended to public use. The goal of the public trust doctrine argument was that the water belongs to the people and the entire belt of water — such as the Burlington lakefront — does, too.

A rendering shows the 1985 water front development proposal known as the Alden Plan.

SOURCE: BURLINGTON DEPARTMENT OF PLANNING AND ZONING



The Sanders administration had been arguing on behalf of the city's rights under the public trust doctrine as well. The Vermont Supreme Court ruled in favor of Burlington's claim to the land in the landmark 1989 decision. The first step on buildings were standing on the waterfront made it easier for the court to rule strongly in the public's favor, Sharp said.

The ruling had another effect: As Sharp explained, by constraining private development, it made municipal-controlled property much less valuable and therefore affordable for the city to purchase.

Over the following year, the public got Waterfront Park, the Community Learning Center, a fishing pier, a skate park and a science museum. Forty acres of land on the marina section of the parcel were preserved, their fate left to future generations to decide. Expenditure couldn't be controlled, but on the east side of Lake Street and up against an existing hill. That long parking garage, which would have formed a concrete block intruding into park space, was never sited.

These days, Sharp runs Burlington Seaway, which offers waterfront tours on the stinking ship. He and his wife live in Colchester and after perambulating, snow tubing and other recreation there. They once owned 40 units of rental property in Burlington but have trimmed their holdings to about five units, including the house where Sharp lived in the 1980s.

He remains active in the debate about waterfront use, now arguing for a small stretch of the bike path to be relocated from the east to the west side of the railroad tracks near the Lake Champlain Ferry Boat Marine as users don't have to ride over bumpy railroad tracks. Sharp walks with a cane as a result of a paragliding accident in Mexico in the 1990s that nearly killed him.

Sharp likes much of what Sanders stands for, and he'll probably vote for him in the presidential primary. But he still wants to hear the candidate say the Alden Plan was a mistake and he believes the citizens of Burlington should know why their waterfront looks the way it does.

But Sharp "It was only because a small group of people stood up and said no" (1)

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Campaign Vets Share Tips for Vermont's Gubernatorial Contenders

When the inauguration June 8 that the next state's fourth term Gov. Peter Shumlin lived one of the nation's gubernatorial contests in recent Vermont history. Based on the number of interested parties, it may also end up being one of the most crowded.

Running a campaign for the state's top office isn't easy. Just ask K&L Forster lobbyist Alex MacLean, who managed Shumlin's first gubernatorial bid in 2002 and has helped in 2010. "It's very similar to running a business," she says. "You need to figure eight hours at the same time. You're clocking from the first hour."

So what should Vermont's maybe-half-a-dozen gubernatorial candidates keep in mind as they prepare to enter the race? We asked MacLean and other veterans of recent statewide campaigns.

FIRST STEPS

The first step is to figure "What's the way but the work starts now," the pros say.

Congresswoman Deborah Evans, a Democrat, was MacLean's client when she ran for Senate 2002 election campaign and serves as deputy commissioner at the Department of Financial Regulation. Reach out to local supporters. Build a network of donors, both inside the state and outside the state.

Republican David Johnston, who managed former legislator and senator Randy Bunch's 2010 gubernatorial campaign, says fundraising comes first.

Raise your first \$500,000 to \$1,000,000 immediately and start to do anything that you have to do every day and bank," she says. Doing so, Johnston says, "shows credibility" and ensures you can afford a campaign if necessary.

Potential candidates should make sure their families are on board before doing anything else, says Rep. Elise Kinniburgh (D-Washington), who met the Vermont Democratic Party and managed former House speaker Gayle Spangolun's 2008 gubernatorial campaign.

"You need to get some sort of ground rules with the family of what it looks like and what they understand may be," she says. Campaigning can be a part-time job until fundraising, she says, but then it will quickly ramp up to a full-time one.

DECISION TIME

When should candidates make clear they're running? Many Democrats are waiting to see whether Congressman Peter Welch (D-Vt.) is easily converted to the party-backed candidate, enters the race. If he opts out, some of the pros advise that candidates jump in immediately.

"There are so many different factors, but obviously I think the earlier the better," Kinniburgh says.

That makes it easier to take up supporters' doubts and start — and can score off other potential candidates.

I think we're going to see it kick up much sooner than some people anticipate," MacLean says. "I think it could start up this summer."

Rep. Chris Pearson (D-Burlington), a communications consultant who worked for Sen. Bernie Sanders (I-Vt.) and helped run David Caruso's 2004 independent gubernatorial campaign last year.

"I think people aren't eager to have more and bigger campaigns," he says.

Those who currently hold office, such as House Speaker Steve Starn (D-Montpelier), have no excuse to slow the state and wait until potential supporters without declaring their candidacy.

"There's an opportunity to begin campaigning without being in official campaign mode and I'm sure you'll begin to see people do that," he says.



Gov. Peter Shumlin in campaign building supports at an October 2010 event.

MONEY MATTERS

To contest the last open gubernatorial seat in 2010 Shumlin spent \$1.4 million, while Republican John Bruce spent \$1.5 million. Almost everyone Seven Days consulted said candidates this time around should expect to raise and spend \$1.5 million or more.

Of course, the required sum depends on who you are and what you need. To contest a crowded primary \$500,000 may be sufficient, if Welch leaves the race and scores off other Democrats. He could likely fund his resources until fall 2009. And according to Johnston, Republicans will have to raise more because they won't be able to rely on a robust prior infrastructure, as the Dems will.

"I think you could maybe scrape by on the Democratic side with a million dollars," she says. "I think on the Republican side it's going to take \$1.5 to \$2 million." Republican Dennis Coughy, a public affairs consultant who worked on an 11-hour campaign for Sen. Douglin's 2008 bid and managed his 2005 and 2008 bids, notes that buying time versus advertising time in a post-credit crunch year will be expensive and difficult. But so is any candidate on the far left — in Vermont, New York and New Hampshire — where states may simply run out of money.

Self-funding successful help supports the wheel that the wheel.

"One of the ways you know you're in a crowded primary field is by getting ahead on the money chair," Pearson says. "That's what will happen at this phase is trying to see out others."

"I think you immediately need to start compiling a list of those that you know you can call and call them right away," MacLean says. "You need to do that through personal contacts, not colleagues. Friends make mistakes — the law hanging in."

FLATLANDER FINANCING

Winners will be the only ones contributing to next year's gubernatorial race. It's open competition. The Democratic Governors Association and Republican Governors Association are set to get involved, particularly because gubernatorial campaigns have been under-merged from gubernatorial races.

Both Washington, D.C. organizations will likely play a role advising candidates they have the strings — perhaps Welch on the Democratic side and U.S. Gov. Tim Wain on the Republican side. And the DGA and RGA may spend big, as they did in 2010.

Other organizations could also get involved. Though none of the candidates mentioned are in DRL's list could financially support a winner, such as Secretary of Transportation

See Matter should the choice to run. And even homegrown big mistakes could make winners. If the doesn't run for governor himself, he and Matt Starn's son David Starn could end up as a major PAC, and could be a candidate of this choosing — he could be Vermont's first "Burlington Union" candidate, a conservative business leader.

HIRED HELP

Most candidates have a campaign manager and other staffers.

"In the early days, they should be able to do it with volunteers and a couple key people," Johnston says. "Then to be able to run a campaign is going to take a very small infrastructure that can get up and go into the field of that post."

It's a business, says Pearson, because you don't want to start playing a campaign manager immediately. "You don't want to let resources get away," Vermont has a small pool of campaign finance and according to MacLean, outsiders don't always get it.

"I do think it's about to have someone from in-state, also," she says. "I think they do have a sense of what a candidate is being generous and I think when you're in an out of state campaign manager, they can miss many of those nuances that make Vermont unique."

GET OUT THERE

Most important, the pros agree, is for potential candidates to get out on the streets and start talking to key voters — and voters.

"I think Vermont is a state that doesn't just want real politics, we require real politics," Gray says. She points to Vermont's and her car has been "disgust" as potentially good at pressing the flesh.

"They get around and were appreciative and accessible. That's something that's very important," she says. "They are out there and will be in the field who have not taken the opportunity to get out there and spend time with Vermonters so it's going to be looking for them to make up that ground."

Candidates are likely also encouraging their likely traditional power brokers such as Luke Champion Regional Chamber of Commerce president Matt Davis, State Executive Board and Mary Powell, St. Albans Montpelier publisher Emerson Lynn and others. The Burlington Branch?

But knowledge says candidates should try to get out of the typical group?

"I think it's really important to be out there in the next generation of leaders and include them in their generation can become the way."

PAUL HEINTZ

Mural to Look Forward Through State Hospital's Past

BY SADI WILLIAMS

If you've ever seen the whimsically painted Fletcher Free Library in neighboring Burlington, or gazed over the floor murals at NRG Systems in Hinesburg, you're already familiar with the work of Waterbury artist Sarah-Lee Terratt. This public artist's resume is as expansive as the surfaces she paints on.

Primarily known for her lively public works, Terratt recently turned her brush to a project requiring a touch more gravitas. With a \$50,000 grant from the Vermont Arts Council, she is creating a mural for the atrium of the new Waterbury State Office Complex. The project makes one of the former Vermont State Hospital, formerly known as the Vermont State Asylum for the Insane.

When Tropical Storm Irene ripped through Vermont in August 2011, it damaged large portions of the psychiatric facility; the 125-year-old hospital was forced to close and the remaining patients were relocated. At the time, the institution that once housed more than 1,000 patients was down to 34 beds, and the majority of the space had been converted to offices for roughly 1,500 government employees.

In March 2012, Gov. Peter Shumlin announced a plan to bring 800 employees from the Agency of Human Services and the Department of Public Safety back to Waterbury. The core historic buildings we bring preserved and a new addition is under construction. The complex is set to open in January 2016.

Terratt responded to a request for proposals for the atrium site from the arts council in the spring of 2013. According to senior program director Michele Bailey, the council wanted an "artistic positive and welcoming environment, connect to themes



related to [historic] use of the building, and emphasize common spirit and cooperation."

Terratt had to convey the council that she could convey that message. "I knew that I wanted something about the history of the community, the hospital and their relationship," Terratt recalled during an interview in her Waterbury studio. So she dove right in with a trip to the Vermont State Archives in Montpelier.

There she found a small book of poetry by a woman named Jane Kilbury, who had been a state hospital patient during the 1940s and '50s. "There was one poem called 'Green and Gold' and I just immediately fell in love with it," Terratt said. "I didn't know what I wanted to do with it, but that's what I wanted to work with." The poem is a tiny thing, two stanzas that describe the making of goldfish wings with the "softest" gold of birch leaves.

Kilbury died in 1948, so Terratt had to get

permission to use the poem from a living relative. "It was this or nothing," she recalled. "Nothing else had inspired me." A month before she was due to present her proposal to the VAC, Terratt received the go-ahead from Kilbury's nephew.

Finally, she was able to share her vision: a collage of historic documents from the hospital overlaid by a transparent mural of a birch forest, inspired by the poem. The day after her presentation to the arts council, Terratt was notified that she had been selected for the grant, along with Goshen Associates, who is creating an outdoor sculpture.

"The committee was really interested in [Terratt's] proposal," said Bailey. "They wanted to honor the past but use this opportunity to look forward positively within was a really nice blending of the two."

The concept is appealing, but choosing which parts of the hospital's complex

history to focus on presented its own challenges. Like other state agencies nationwide, the Vermont State Hospital had a checkered past. In the beginning of the 20th century, asylum subjected patients to deplorable living conditions and inhumane, experimental treatments. "We weren't alone in doing this stuff," Terratt said. "They were 'just trying to figure out other ways of treating mental patients'."

As the public learned more about the conditions of these institutions, the tides shifted. The process of deinstitutionalization began in the latter half of the century, facilitated in part by the introduction of antipsychotic medications. The focus turned from shutting away psychiatric patients to rehabilitating them and moving them back into the community.

Terratt's project was a balancing act. "I didn't want this to be too Walt Disney ... but I didn't want it to be too dark," she said. "[It's] about honoring the humanity, the creativity and the heart of patients, their caregivers and their community. These were human beings, when having remarkable talents and inspiring things to share."

Photographs of nurses and patients, handwritten pages from daily logsbooks, rule lists and more will peek through the holes of Terratt's birch forest. In one photo, patient Muriel Bennett, whose Terratt calls "Miss Muriel," poses in front of a large prop, building a house in his chest. "He did these beautiful drawings and paintings of houses," Terratt explained. At one point, Bennett attempted to escape the hospital, derail a train, set fire to a barn and kill himself. "He had these incredible talents," Terratt commented, but he also had this ... stuff.

One of the more disturbing pages in the asylum's history was written by Dr. Eugene



New Dance Installation Takes Over a Historic Rural Crossroads

BY PAMELA POSTON

Never in his wildest dreams would Abdel Kent have imagined that dancers would one day take over his inn and dry goods store. The owner of A. Kent's Hotel was nearly a practical man — who wasn't in 1880s Vermont? The thought of a bunch of bare footed women (and a few men) manuevering through his quarters in strange synchronicity would likely have made him glad to be gone from this world long before their appearance.

Most carnival-day Vermonters would never have considered bringing dance to this modest brick building in Calais, now called the **KAUFMAN MUSEUM OF HISTORIC KENT'S CORNER** and under the aegis of the state's Division for Historic Preservation. But **HARRIET DUNHAM** did. This week the Chloee choreographer, along with visual



A. Stinky, who served as superintendent from 1918 to 1936. He advocated for the use of eugenics, or the improvement of the human race by selective breeding. That movement included the sexual sterilization of patients to "prevent the procreation of children with intellectual disability to crime. Such individuals, epileptic, idiotic, subnormal or insane," Stinky wrote in a document included in the collage.

But Terat didn't want the darker aspects of the hospital's history to take center stage. "Some of the older people at Whiteacre can remember the time when they were kind of embarrassed about their town," she said, "but they also took care of the relationship with the hospital." On a map of the collage, Terat pointed out a photograph of a booth at a fair. "Here's one called 'Fun Fair' that's the village doing this [tourism] for the patients," she explained.

Forty-five historic documents will be repeated throughout the 40-by-36-foot mural. "I wanted to make sure that there are several places where people can get up close and read the [writing]," Terat said. "And some of the faces are just big and staring out at you. Each photograph opens up a story." Since the mural is so large, Terat

is creating composite images with Photoshop that will be printed on long rolls of wall paper and transferred onto the surface in August. As for the painting, "I'll be on site for six to eight weeks, August and September," she said.

Terat will use high-quality latex acrylic house paints and a glazing medium to make the colors transparent, giving the mural a watercolor effect. Killey's poems, interpreted visually as the Terat, will be the first thing people see when they approach the wall.

Then Killey was a patient, an anonymous person in the hospital. I don't know how many years the wall there, but she was a creative individual with, obviously from her poetry, a lot of soul and a connection to the natural environment," Terat said. "I'd like to look at [the mural] as honoring the positive side of somebody who was marginalized by society and kind of put away and I think—I know—that that was a lot of people who were."

"Green and Gold" will be etched in Vermont granite underneath the mural, moving out from the shadows of an individual and into the light of history.

INFO

teratdesigns.com

artist **SENSE ANDERSON** and composer **EDDIE DEMERSON**, presents to the public the disco/theater piece "Theroids and Theroids" at the historic structure.

This work is not only site-specific, it is room-specific, as a recent preview of the performance revealed. Demerson and co. have created vignettes involving more than a dozen dancers in various configurations in a series of spaces throughout the building. The work will be limited to 20 people at a time; those viewers are allowed to remain in each room for a specific interval, then are ushered to the next room by one of the performers. "Theroids and Theroids" resembles a guided tour in a museum, except that no one tells you anything. Instead, you are left to see, feel and think what you will.

The rooms themselves, some stripped

down to the lath, become characters on this tour—presumably the "theroids" of the title. Anderson's visual staging of these spaces is evocative and nostalgic. She has brought a bit of the outside in, with dried flowers, leaves and tree branches. Around the is suggested, too, by a pile of white feathers (chickens?) in one room, and gobs of sheep's wool (or is it cotton?) in another. Mysterious as they are, these elements seem to represent the coexistence of time. Life is lost, nature persists, substance becomes ephemeral.

Anderson underscores the other half of the work's title with sculptural installations such as garland rows of string held tautly overhead, like the winding "warp threads" of a loom. Here and there, Terat

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Reborn as Art: Vermonters Create Multimedia Exhibit About an Ancient Buddhist Guru

BY ETHAN BE SEIFE

According to Buddhist legend, the first incarnation of the holy figure Padmasambhava occurred in the eighth century when he appeared as a small child inside a lotus blossom adrift on a lake. Rejected in unusual and holy the child was nurtured in the Buddhist tradition and eventually became known by the name Guru Rinpoche. In Tibet, he's a figure of supreme spiritual importance, reflected in the nickname bestowed on him: the second Buddha.

Guru Rinpoche's life, message and mythos are the subjects of the ambitious multimedia exhibition "Precious Guru" which opens at Burlington's (concoctedly aptly named) **KARMA RING RING GALLERY** this Saturday, June 26. Consisting of photographs, video, prose, poetry and soundscapes, the project is a step toward an ultimate goal: a feature-length documentary about Padmasambhava and his vast, lasting influence on Buddhist practice.

It's a long way from the Green Mountains to the Himalayas, but that didn't prevent the artists of "Precious Guru" from undertaking the journey in 2013. Making the trip were project director **HAEC WERNBERG**, writer **CLARENCE GARDNER**, sound artist and director **SARAH BRITTEMAN**, and the father-and-son team of filmmaker **Stefano** and photographer **Jon Schochauer**. Having to absorb the story and influences of Padmasambhava, the group visited Mustang, Tibet, Nepal, Bhutan and India.



"Precious Guru" collects the participants' artistic responses to their immersion in an ancient world. The guru's story appealed to Wernberg, currently the director of St. Albans' Community Justice Center, because "it's the kind of story that, when you peel back one layer and think you've got it, then you realize there's a layer below that," he says. "There's something mysterious and complex about this story that affected my imagination and keeps me excited and interested in learning more."

The story of Guru Rinpoche was rich and vivid, one filled with colorful adventures and lessons with gorgeous costumes, but the only reason he story is known at all,

Wernberg says, is that the guru left behind less art, or treasures, which can take the form of "objects that are hidden in the landscape, or hidden in people's minds," he explains. In time, "the right audience" discovers the treasures and passes on the guru's teachings to a new generation.

If all this seems a bit mystifying, the works in the exhibit attempt to provide artistic specificity. Jon Schochauer's photographs balance the vibrant colors of prayer flags and dried robes with the stark greyness of the Himalayas. Denver's written accounts of his journey are just as evocative, just poetry and just spiritual exploration.

Jersey-born Roman Schochauer produced the 16-minute trailer that the team intends to use in fundraising. He also created several short documentary videos after returning from the trip, several of which have been posted to the project's website, triglyphproject.org. These videos recently depict the remarkable sights the team witnessed, including people and pack animals harvesting wheat at the foot of the Karu's highest mountains, and images of ritual dances in Nepal's remote Mustang district.

"For me, the most incredible place was Mustang," says Roman Schochauer. "It's a place where you feel that time stops. People still live almost without technology; everything is done by hand. It's one of the many places where Padmasambhava is most fully influential — I would even say alive."

The story of the guru is the spine of the project — affirming, along with his teachings, each of an artist's components. To reinvent and recast that story in a variety of artistic modes, says Wernberg, is to become a part of it. "It's a story that responds to the needs of the time, and for each of those times produces new teachings and new ways to embrace the basic, core values of Buddhism: compassion and compassion," he says. "It is continuously remaining vital through new discoveries."

As Wernberg's words suggest, "Precious Guru" maintains an attitude of reverence toward Buddhism and toward Asian religions, yet it be-

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STATE OF THE ARTS: JON SCHOCHAUER

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Reborn as Art by JEFF

some of the project's other creators say that it is not explicitly a Buddhist project. Dawson is the only one of the project's artists to self-identify as a Buddhist. She engages in "really deep Tibetan Buddhist practice," she says, in her roles as a writer and educator, and in her daily life. "There's no separation between me and my Buddhism," Dawson adds. "It's not a religion. It's the way I live my life."

Wienberg expresses gratitude for Dawson's participation in the project, noting that she brought a perspective others could not.

Yet all of the "Prologue Gears" artists have addressed the project holistically,

with the intention of expressing the ways humans have made myth into reality. Though the story of Gura Rapsache may seem historical, "These myths are true, and making peace with them is very difficult in our culture," says Dawson. "The sort of thing can be absolutely true, not just considered as a metaphor." ☐

Contact ethan@eveningstv.com

INFO

"Prologue Gears" opens with a reception on Saturday June 29 6 p.m. at Korte Old House Gallery in Burlington and continues on view through July 16 to project journey.org

New Dance Installation by JEFF

pieces of thread hang on walls, a ball of string sits on a shelf. These may represent projects left behind, or self to come.

A less literal thread — of history — meanders itself in a small downstairs room where dozens of vintage photos have been strung on the walls. All of them depict relatives and moments of the performers. The audience is allowed to linger and examine these images — most depicting strangers, only three are identifiable by hair and clothing styles. There are some world-famous figures, too: President John F. Kennedy, Queen Elizabeth, the Shah of Iran and his wife. One of the dancers, it turns out, had an ambassador in the family.

But most of the installation's history lesson is rightly and necessarily focused on the Kent Museum. In recent years, the building has undergone repair and partial renovation, including the installation of an elevator. Its practical uses are gone and rarely forgotten, but its rooms survive and seem to embrace the new activity of community events and exhibits. "Threads and Threadbodies" is the museum's first dance installation. Just as Denmark's 2011 "Dear Pina" claimed the downtown campus of Shelburne Farm's Breckin House, so she has shaped this work to fit the Kent Museum's more intimate, contained spaces.

It does not seem right, in this preview, to reveal the entire experience that awaits audiences beyond the photograph room in "Threads and Threadbodies." But (light spoiler alert) don't be alarmed by a sudden colossus noise that precedes this journey. When there are provided, its wit, warmth and history. And do be prepared to catch a steep staircase to the upstairs ballroom. There the largest ensemble flows together as four musicians — on piano, violin and cello — perform Severance's stirring score. For performers and audience alike, the experience is simultaneously about moving through history and being present.

As one emerges, afterward, into the backroom corner of Vermont, the feeling remains ☐

INFO

"Threads and Threadbodies" is an free public event created by Hannah Dawson, Louise Anderson and David Sawchuk, produced by Cedar to Grow Arts. Running through Sunday June 30 to 21 the 90-minute performance is from 2:45 to 3:45 p.m. and 3:45 to 4:30 p.m. Visit kentmuseum.org/threadsandthreadbodies or call 802-625-6200 or hannah@cedartogrow.org for tickets.

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WTF? What Is That 'Apron' Along the Waterfront Bike Path?



A person who's been down to Burlington's Waterfront Park since spring spring has likely noticed the newest new stretch of bike path on the park's northeast side, smooth as concrete pavement flanked by crushed-grass shoulders. A yellow stripe down the middle reminds people not to hog the whole path.

No. But what, exactly, is that white, waffle-patterned apron that runs along side a stretch of the path?

The 16-foot-wide strip of concrete nodules is clearly not meant to accommodate bikes, bikes or skateboards. A step or two as the surface reveals it's not much friendlier to the foot. It looks like a path of another kind.

"That is a new Drivible Grass," says Burlington Parks and Recreation director Jesse Bridges. "It replaces the old gravel access road that used to run along the back section of the park."

Drivible Grass is the trademark name for what its maker, Soil Restoration, calls "permeable plantable pavement."

The "grass" part won't come until next year, says Bridges, but the "drivable" part was in action last week as crews set up for the Burlington Devoxx Jazz Festival. They parked trucks on

the strip to unload equipment destined for the festival tents, which were set up nearby.

The Drivible Grass is part of a \$2.56 million project that includes a new skate park and the refurbishing of the portion of bike path that stretches from Perkins Pier to the Urban Terrace, just beyond the dog park, Bridges says. Funding comes from a voter-approved tax increment-financing district. Under that arrangement, the project is paid for with funds generated by the anticipated increase in tax revenues after its completion.

Work on the path continues this summer, even as the bikeway and the park remain open. "We're trying not to close it down," Bridges says.

The newly reconfigured Waterfront Park portion of the bike path follows what used to be a dirt access road on the eastern edge of the park. No longer does the path slash through the middle of the park, disrupting summer festivals with a swath of pavement.

The Drivible Grass running along the newly refurbished path is intended to allow trucks to back up to event tents assembled on the Waterfront Park lawn without turning the turf into a muddy

mess, Bridges explains. The hard-to-walk-on muds help make the surface permeable so water will drain easily.

By next spring, the muds should be covered with grass. What now looks like an oddly misplaced piece of concrete will eventually blend in with the lawn.

Reconstruction of the eight-mile-long bike path includes widening the pavement, Bridges says. In some places, the path had been six feet wide, in others 10 feet. Now the standard width is 10 feet, with two two-foot-wide gravel shoulders where possible. In some places, easements allow only the 10-foot path with an shoulder. In the busiest portion of Waterfront Park, the path has been deliberately narrowed to 10 feet with shoulders to slow traffic, Bridges says.

The new skate park, which is taking shape just north of its predecessor, should be finished by the end of the year, Bridges notes. When it's done, the temporary skate park will be dismantled.

The site of the former skate park, adjacent to the building remains of the Mason Plant, will be part of a renovated Lake Street, Bridges adds. Bike path users this summer will find that stretch narrowed by construction fences. When the work is done, the path will loop to

the west of the dog park, running closer to the lakeshore.

Also still to come are changes that will turn out problems with the traffic pattern at various bike path intersections, including the one at the end of College Street near the EC360 Lake Aquarium and Science Center, according to Bridges.

Refurbishing will continue in future years and extend north to the Winslow River bike bridge.

So far, Bridges says, the wider path with the new yellow center line seems to have encouraged a stronger sense of decorum among bike path users who are inclined to walk three or four abreast. "I do notice they look down and take a step over," he observes.

There's plenty of room now. There's even a swath of Drivible Grass. ☺

Contact: terri@burlingtonpost.com

INFO

burlingtonpost.com/burlingtoninfo.asp

Delighted or merely curious about something? Send your burning question to wtf@burlingtonpost.com.

Dear Cecil,

My lawn slowly dies as we here in southern California suffer another drought, and our water agencies reduce deliveries to a slow dribble. Is it technically and economically feasible to harvest icebergs as a freshwater source? Answer soon, as we're tired of Navy showers and unflushed toilets!

Marvin Gardens

If shower duration is your primary concern right now, the drought may be making your whiskey-soak waters a little too strong. California accounts for about 11 percent of U.S. agriculture by revenue and 12 percent of the nation's GDP overall. When you go so run out of water, we're all screwed. We may never see an abundant again.

Which makes the iceberg idea pretty appealing. With global warming well under way, icebergs could be breaking free and floating past our coasts any day now—and carrying one or two giant frama chunks of fresh water certainly sounds easier than reducing the excess consumption of several metro-political areas, or addressing the obvious problems with growing massive amounts of higher water demand food under scorching conditions.

And the idea's not new. Proposals along these lines had already been kicking around for a few decades when the Dutch prince, Mohammed of Faisal got into the act in the mid-70s.

Sealing water for his country that didn't have to be desalinated, he formed a company to harvest Antarctic icebergs and tow them up to the Red Sea. Unfortunately the plan floundered, in part because of difficulty balancing fleet economy with enough towing speed to keep the berg from melting on route. Icebergs haven't changed much since then—they're still unswallow, slippery, dirty and really flat. But the tech's gotten better, and we're desperate, so let's look at the process.

Step one: Get a lawyer. Most legal opinion appears to agree that bergs are generally available as a first come, first served basis, but it's possible that either the United Nations (under the Convention of the Law of the Sea) or the Coast Guard might intervene in an ice-towing scheme—the latter is in charge of enforcing not only marine commerce safety regulations but also the U.S. Antarctic Conservation Act. Greenpeace could conceivably have some beef with iceberg

towing, as might various other environmental groups.

Step two: Scout a suitable iceberg. What you want is a tabular iceberg—a flat top, longer than it is tall—weighing maybe a million to 30 million tons. There are none of those in Antarctic waters (due to the north Atlantic, plus there aren't any polar bears on them, so the other hand, using an Arctic iceberg may save money by minimizing towing distances. If the right berg doesn't already exist, experts may be able to break a suitable bank a la an ice shelf for good.

Step three: Move it. While we currently use tugboats to nudge icebergs away from oil tankers, importing more long-term dragger is a trickier. A few years ago, a group of researchers led by Georges Mougin, Prince Faisal's engineering guy in the '70s, used 3D modeling

software to simulate towing a 22-million-ton tabular iceberg from Newfoundland to the Canary Islands. The team calculated that a single tugboat, attached to a giant line, if aided by winds, currents and Mary Poppins, could do the job in 161 days.

What about the melting issue? Ice (berg) includes 4) mostly melts in water, even more so when it's being dragged around.

Several solutions have been proposed to deal with this. Team Mougin favors wrapping a "skirt" of geotextile—a synthetic fabric typically used to prevent soil erosion or improve drainage—around the entire submerged portion of the iceberg to insulate it from the warmer water. (Remembering that nine-tenths of an iceberg famously lurks below the surface, that's a lot of geotextile.) Even so, clad, the simulated iceberg loses 20 percent of its original mass in transit.

Step four: Start making unofficial offerings to Poseidon, because that's really all we can do at this point to prevent catastrophic icebergs aren't structurally homogeneous and can easily shatter under stress.

Keeping tow cables secured to an object whose shape is constantly shifting will also be difficult, and an unexpected storm could set the berg drifting toward cruise ships, commercial vessels, wildlife refuges or airports. Use The Prophet Storm, but with an iceberg crashing into Newport Beach.

Step five: Attempt, probably in vain, to limit the energy required to transform the iceberg into usable water. Since we can't haul the entire berg up on land, the ice will have to be cut up (using heated wires or tubes) and melted offshore and the water transported as needed, which turns out to be labor-intensive and costly. It's just not particularly easy to cut up a lot of ice, as anyone who's tried to chisel a frozen hunk in the freezer into individual cubes knows well. Finally, any water slated for human consumption would require treatment to remove pollution, protozoa, poop, etc., but even water for agricultural use will likely need some desalination.

Needless to say, none of this has reached a level of obvious practicality. I think it's safe to say that if it's really, you're going to have to let it melt for a while yet.

INFO

To learn something you need to get straight: Cecil Adams is a contributor to *the Straight Dope* at www.thestraightdope.com. He lives in the Chicago Reader 1111 North Dearborn St. 60610 or cecil@thestraightdope.com.



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POLI PSY ON THE PUBLIC USES AND ABUSES OF EMOTION BY JUSTIN LEVINE



UVM: At What Cost STEM?

"When we celebrate the start of a new era at the University of Vermont," crowed UVM president Tom Sullivan on the May 15 groundbreaking of the Science, Technology, Engineering and Mathematics — also STEM — Complex. At 266,000 square feet, and a cost of \$104 million, it is the largest capital project in the university's history.

Enthusiasts of that new era, in 2013, Sullivan appointed David V. Rosowsky, dean of the Rensselaer Polytechnic Institute School of Engineering, as provost, senior vice president and STEM coordinating officer.

Rosowsky's path to the trustees started in 2004 when he joined Valley Startup to venture capitalist as business adviser to Schenck "Imagine building and learning spaces without walls, without borders, and without limits," he wrote. "An icon and an integrator. A beacon attracting and inspiring students from across the University and across Vermont to learn, explore, and discover."

The STEM Complex would be more than inspiring, Rosowsky suggested. It was a strategic and a financial imperative — not just to attract top students and prepare them for some of the nation's best-paying jobs in some of the fastest growing industry sectors, but also to offer a demonstrable return on investment.

At the groundbreaking Gov. Peter Shumlin cheered in "Time and time again, employers say to me, 'If you can just find us more students who graduate with STEM skills, we have a bright future in job creation.'"

In his 2013 inaugural address, Shumlin had declared that Vermont's economy was banking on STEM, too. "Success in the new economy depends on an educated workforce with skills beyond high school in science, computer technology, engineering and math," he declared, introducing the Vermont Strong Scholars Program. The scholarship will forgive state tuition on first-year tuition at a public institution provided that the student gets a STEM degree and finds a job using those skills in Vermont.

Even if the governor's cheer was the whole truth — which it isn't — it doesn't have to be. States and universities do not just respond to economic and social reality. They help shape it.

Academic means choices. And those choices express values.



2013 Photo UVM STEM Complex at arrival, May 2013

President Obama expressed these non-demonstrable values to a Wisconsin audience in 2014, touting his own STEM-heavy vision of education. "I promise you," he said, "folks can make a lot more potentially with skilled manufacturing or in the trades than they might with an art history degree."

He added that he had nothing against art history, even cited it. But the message was clear: Art history — as an art history, sociology or anthropology — is a luxury Americans can no longer afford in a world of global economy.

And money matters more than anything else, then meaning, culture or pleasure.

The attitude is deeply American in two ways. It's utilitarian and it's anti-intellectual. In America, creating, investigating — thinking — with no particular GDP-boosting goal is suspect as effete and self-indulgent, possibly even treasonous.

"How do we understand what a university is, and is first?" asked UVM history professor Felicia Kennebels, director of gender, sexuality and women's studies and delegate to the faculty union, in a commentary last year.

Faculty members' and administrators' concern was miles apart, she said. While the former "view their students as citizens whose attendance at college offers access to critical thinking skills that allow them to participate fully in the wider world," she wrote, "university administrators have repeatedly expressed their sense that students are a source of financial resources for the university."

Kennebels was referring to part to UVM's year-old incentive-based

budgeting, or SBR, which turned each school or college into a "responsibility center," an entity "primarily defined by [its] revenue-generating capability." Rosowsky's report to Sullivan from those financial incentives as goods to academic excellence and security to students' needs — as if faculty were not already motivated, as educators to provide these things.

But in reality, SBR — versions of which are being adopted by universities across the country — is more slick than earnest. While there is some sharing from a general pot, SBR requires academic programs to employ "unions and entrepreneurship" to boost their input of tuition-paying units and their output of degree-bearing units, while achieving maximum efficiencies. If the department is enmeshed with slow-moving products (or academic specialties and teachers) attracting unsatisfied consumer (I mean student) demand, its responsibility will be punished in the next budgeting cycle.

Among next year's discontinued areas is Rensselaer Resolute-Klein, a French lecturer whose students described on the website that My Professors as "superly" "awesome" and "absolutely wonderful."

"Everything we do is valuable, and everything is there for a reason," Antonia Capaldi-Belait, dean of the College of Arts and Sciences, told the Vermont City, a student paper. "But then you put a price to it. Then you have the value again for the cost."

At the University of North Carolina, which slashed 40 "low-productivity" programs, including women's and gender studies and Africana Studies, a board of governors member was more succinct:

**EVERYTHING WE DO IS VALUABLE
... BUT THEN YOU
PUT A PRICE TO IT.**

Burlington College was on the verge of collapse last September when Mike Smith found himself standing before a packed room of reporters, professors and students, telling it like it was.

"I have been to a lot of news conferences," the former administration secretary for Republican governor Jim Douglas told the news crowd. "This is the first news conference where I've created."

Smith was indeed perching in the sweltering classroom, but in gray trousers and a polo shirt, he was a far more calm and collected. Under the circumstances, not too many people would have been. Over the weekend, Smith had agreed to serve as interim president of an ailing institution that was \$10 million dollars in debt, had missed out on a line of credit and was quite literally running out of cash. Four days earlier, angry students had emboldened the school's president, demanding that she resign — and she did.

It wasn't the first time the silver-haired Smith had stepped into a high-stakes situation — nor would it be the last. The 46-year-old ex-Navy SEAL, has earned the informal title of Vermont's "interim fixer in chief," following in the footsteps of Ed Goldberg, a Burlington native and former CEO of US Airways, who was called upon to lead the University of Vermont and Fletcher Allen Health Care through a perilous period in 2000.

In 2000, Smith came to the rescue of FairPoint Communications and spent roughly four years helping one of the state's largest providers of phone and internet service claw its way back from bankruptcy; if it had gone belly up, thousands of rural Vermonters could have lost their connections.

Now Smith has come to the aid of an under the radar board that oversees the state's 911 call centers. For at least a year, lawmakers have been questioning the cost and efficacy of the 10-person operation. They weren't reassured when the 911 system temporarily went down last winter and the Enhanced 911 Board floundered in its response. Several months later, executive director Dave Tucker resigned abruptly.

Worried that the legislature was going to dissolve the board or impose significant cuts, the group hired Smith as a consultant for six months to help them plot a survival strategy.



Mike Smith finds the Vermont Center for Emerging Technologies

'INTERIM FIXER-IN-CHIEF'

Who do you call when your enterprise needs rescuing?
Mike Smith.

BY ALICIA FREDGE

Why do desperate people keep turning to Smith, and what is it about this hard-drink deal under that makes him keep saying "yes?"

'Never Go With Your Gut'
Smith's SEAL status almost always comes up in conversations about him, but he said "dumb luck" led to his

youngest son of the Navy's elite, secretive "special ops" team. He was a D student at Woodstock Union High School when he signed up for the service. Smith, who has one younger brother, said his home life was an shambles at the time. His alcoholic father, then Woodstock's town manager, was on a downward spiral that forced the family to move from a house to an apartment to a trailer. If he hadn't joined the SEALs, Smith said, he might have wound up in jail.

Instead, at 19, he found himself in the Bolivian jungle with an order to blow up some logs that were preventing barges from delivering food to crisis upstream. The instructions were in Portuguese, and Smith, assuming South American explosives would be less potent than American ones, decided to double the amount.

The explosion launched telephone pole-size logs 200 feet in the air, but no one was hurt.

The lesson he gleaned? "Never go with your gut?"

Smith said the four years he spent parachuting, scuba diving and detonating explosives underwater turned his life around. It may also explain how he learned to keep his cool in the face of calamity.

He left the SEALs in 1995 to attend the University of Vermont, hitching a U-Haul to his Camaro and driving from Virginia straight to Burlington. He was assigned to a freshman dorm, where he didn't fit in. "People who had been in the service at that time weren't well-regarded on college campuses," Smith recalled of the post-Vietnam War era.

So he took a hiatus from college, surprising people — and upsetting some older Republicans — when he ran for state rep and was elected as an incumbent of the same party he didn't exactly tear up the legislature. Douglas, who was also a young lawmaker at the time, recalled that Smith was known for spearheading the bill that designated the honeybee as Vermont's state insect.

Smith's modification "What discouraged me as a freshman legislator was you couldn't change things as rapidly as I liked to see things change." After two forgettable years in Montpelier, Smith was ready to return to school.

Back at UVM, he got a bachelor's and a master's in political science. Despite benefiting from the GI Bill, Smith said

he finished school/bride and put his last semester on a credit card. He now sits on the board of the Vermont Student Assistance Corporation, a nonprofit agency that helps Vermont students pay for higher education.

After graduation, Smith spent 18 months as town manager of Hardwick — "one of the best jobs I've ever had" — then worked for five years at the Massachusetts Municipal Association, which lobbies on behalf of cities and towns in the commonwealth.

Back in Vermont, he made an unsuccessful bid in 1992 for state treasurer, losing to Democrat Paul Rouse Jr. Douglas was elected to that post three years later, and Smith worked under him as deputy treasurer until 1999. He was heading up a captive insurance firm when his old friend, just elected governor, offered him another, bigger job in 2002.

No Baloney

Secretary of administration doesn't have the same glamorizing ring as chief of staff or lieutenant governor, but it's actually one of the most powerful positions in state government. Longtime state senator turned lobbyist Vince DiStasi described the job as "the governor's kitchen sink."

"It was the guy who called people in and gave them the bad news," DiStasi recalled of Smith. "He did very well at playing that role."

Members of Douglas's inner circle, who remain tight-knit, say Smith was demanding and direct but always fair. "He would never call anyone to do anything he was unwilling to do himself," recalled then press secretary Jason Gibbs, who often received late-night and early morning messages from Smith.

Nicole Landerville, secretary of civil and military affairs under Douglas, described Smith as "extremely legal."

That's a personality trait Dick Mazza, a powerful Democratic senator who has known Smith for decades. The two met every first Monday morning at 6:30 a.m. at Mazza's Colchester general store. Last week, they were talking beads and cars, with an unattended pan of freshly baked cinnamon rolls on the counter between them. When the conversation turned to politics, Mazza started reminiscing about the days when Smith used to work the stitches on hats.

"When Mike Smith sees the agenda, starts the way it's going to be," Mazza said of the man senior from him, is a Black Ralph Lauren sweater and tight khaki pants, who seemed a little embarrassed by the third-person treatment. "He runs a tight ship."

Undeterred by Smith's efforts to change the subject, Mazza recounted weekly meetings he sat in on with Douglas, Smith and then Senate president pro tem Peter Shumlin. Smith and Shumlin often backed Mazza, Mazza is called with a chuckle.

Fernar governor Douglas was less forthcoming, noting that those meetings were "private." But he did say, "Mike doesn't have a lot of patience for baloney. And he will call folks on it when he perceives it." A moment later, Douglas added, "I suppose there was a sort of good cop, bad cop dynamic. I didn't have to appear contemptuous. I had others to fulfill that role."

Consentance waiver that helped alleviate the deficit and allowed the state to spend as federal Medicaid dollars more freely. Landerville, who traveled with Smith to Washington, D.C., to lobby for waiver, said, "It was Mike's tenacity and whipping of the hands that got across the finish line."

When asked about accomplishments in state government, Smith doesn't focus on his fiscal prowess. Instead, he returns to his role in extending the termination date for state benefits for youths in foster care from age 18 to 21. He convinced Douglas to hold a summit at the statehouse for foster children, directly soliciting their opinions about how to improve services. "He cares deeply about people who need an extra hand," said the former governor.

Mark Redmond, executive director of Spectrum Youth & Family Services, recalled Smith delivering an emotional speech about his own

Worison's assets, a move that contributed to his financial distress and created major disruptions to people's services.

As FairPoint's state president, Smith played a key role convincing the Vermont Public Service Board to sign off on FairPoint's plan to get out of Chapter 11. He also worked with the Public Service Department and the state legislature to ease regulations — dating back to an era where phone companies engaged monopolies — that applied to FairPoint but not its competitors.

The department's commissioner at the time, Liz Miller, described Smith as "forthright" and "honest." "He's always be straight up with you about why he's advocating for his position," said Miller, who recently stepped down as chairman's chief of staff.

Jane Porter was the department's attorney and later its telecommunications director, during Smith's tenure. Despite "bureaucratic" barriers with the telecommunications company, Porter had only five things to say about Smith, which he described as a "formidable opponent."

"I very much appreciated his style," Porter said. "You always know where you stand with Mike. If he tells you something, you can take it to the bank."

At the time, the company and the Public Service Department were lagging over roughly \$1 million that FairPoint owed its customers in penalties for poor service. Porter thought FairPoint could have gotten out of paying that penalty "by doing it at all." Instead, Smith helped broker a settlement in which the company devoted \$6 million to expanding broadband to parts of the state that were unserved.

That deal in particular left Porter with the impression that Smith had not just FairPoint's but also the state's best interests at heart.

Frank Corio, who chairs the Vermont Center for Emerging Technologies, got the same impression when Smith helped him orchestrate a deal with FairPoint shortly after leaving his post as president.

WCET wanted to start an incubator space in downtown Burlington. FairPoint had 11,000 square feet of vacant space at its Main Street headquarters. Smith played matchmaker, connecting the two.

HE LOVES GETTING INTO A CHALLENGE. AND ONCE IT'S STABILIZED,
MIKE LIKES TO MOVE ON.

BY BEN DICK MAZZA

Landerville got it more domestic. "My wife doesn't know he's being courted by diplomats. They are known for going in, going through, full force but also for being highly intelligent, very smart and knowing exactly what to do."

Being both a lawyer and a paragon Smith proved he had a softer side, too, while serving in the Douglas administration.

At his request, he briefly visited roles with Charlie Smith, who headed up the Agency of Human Services. He said he wanted to get to the bottom of a projected \$100 million Medicaid deficit.

At first, advocates and lawmakers were concerned about a fiscally conservative secretary not coming in on a cost saving mission to an agency that serves the state's most vulnerable residents. Heidi Tringali, a Douglas staffer who also worked for the AHS, said there was the sense that "he doesn't know this world." But, she continued, "I think he proved that wrong pretty quickly."

In 2005, Smith played a key role in securing what's called a Global

trustful upbringing. Smith now serves on Spectrum's board.

In his temporary office at the Rutland 9441 Road, Smith was eager to show off two new papers tucked in the bulletin board. They were agency letters from children who had just filed \$11 — one of whom confessed to doing so 39 times. Smith seemed to identify

Pointed but Fair

Smith left the Douglas administration in 2008, before the recession hit. To reward the most vocal assistant chamber and speed along a side motorcycle trip through Canada. Then he started a website for action called Active Government — thinking, perhaps, that he might have more time to run, hike, kayak and cross-country ski with his wife of 30 years.

Not quite. When the next job offer came — from FairPoint — the company was already in bankruptcy. "I said, 'Boy this is going to be very interesting and very challenging,'" Smith recalled. The company had recently purchased

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Interim Fixer-in-Chief

Surrounded by urban elite art and gadgetry in the new coworking space last Tuesday, Smith beamed as Crafts listed its economic benefits—seed capital, business advisors, networking opportunities—and the companies taking advantage of it.

But not everyone has fond memories of Smith's legacy at FairPoint.

Mike Spillane, business manager for 180CV Local 3326, called Smith "one of those strange fellows" who never really connected with the FairPoint workers. "I think Mike was brought in for a specific task, and he completed the task and moved on," he said.

Back to School

In the year after he left, Smith continued to do some consulting work for FairPoint. He also advised South Burlington on several projects, including its plan to develop a city center. And he wrote—"he's sleeping away at a bowl about leadership."

Smith's previous administration's long-term plan to develop the college's lakefront campus, deemed it unworkable. Within a month they had devised a new deal: selling most of the land to a private developer who had already agreed to work with the school.

The highly controversial decision spawned a citizen group that is now trying to prevent the land from being developed. But according to Smith, it was the college's only shot at survival.

Putting an end to months of spin and evasion as the part of the college, Smith managed repairs one by one to his temporary corner office overlooking the lakefront from a room with a view of the campus property, he explained in detail the terms of the deal. He didn't dodge any of the follow-up questions and was frank about the college's prospects, noting that the sale would simply beg it more time. "Our debt service is literally bleeding us to death," he said at the time.

Center, acting as the interim financial

Photo: Smith left with former Mayor D'Amico



Last September, he set the book aside for an assignment that would require plenty of it. Smith said helping to stabilize Burlington College rushed right up there with SEAL training as one of the hardest things he's ever done. He took the assignment with Joe Knodell, a city councilor and UVM professor, and David Coates, a well-known businessman.

The mission began immediately. When Smith stepped down from the podium at that first press conference, a group of students strode to the front of the room, unimpeded by the pick-up line leaders without their input. Faculty were also wary, and privately some questioned why the board had selected a non-academic Republican with no ties to the school.

The interim leadership team quickly

advised, and he was surrounded by local's expertise throughout the process. "I've never seen anybody do that before!"

Knodell, brought on as an interim academic advisor, and Smith was "very cordial, very professional and very tough" when negotiating with the college's debtors. He was also up-front with faculty and staff. "I think they felt for the first time that someone was giving them the straight story, not sugarcoating it, not spinning it and not withholding anything."

David Carver, a Vermont Law School professor who was on Burlington College's faculty at the time, corroborated Knodell's account. "He was always, I thought, very respectful of the faculty, inclusive, and had great conversations with us," he said.

Garter recalled one meeting in particular that Smith convinced to tell faculty that the college could no longer contribute to their retirement funds and would have to reduce health care contributions. People were upset, he said, but they appreciated that Smith broke the news in person. And at the end of the meeting, they told him so. "It was kinda funny," Garter said. "People were thanking him for cutting our benefits."

Mission Accomplished?

You could argue that Smith saved the day at both FairPoint and Burlington College — but it's still unclear whether either entity will survive. Neither the company nor the college is yet in solid financial footing.

"It's a confident guy and a quick learner," said Blazyn, who partnered with Smith to pass legislation making it easier for FairPoint to win business, "but his attitude is open to getting shorter and shorter."

Mazza had a slightly different take. "He loves getting into a challenge, and once it's established, Mike likes to move on."

Miller dubbed him "immaculate fascist chief."

Not everyone is pleased about Smith's latest mission. Sen. Tim Ashe (D-P. Chittenden), who chairs the finance committee, has been leading the charge to restructure the Rutland 934 Board. He noted that before Smith

suek a third term. A regular political commentator for WCAX-TV, he was summoned to its studio in South Burlington, along with his Democratic counterpart, Steve Terry, to opine on the news.

But before taping the segment, Smith had to quash the companion's suggestion that he might make a bid for the Fifth Floor.

Terry was teasing, but Smith's many media gigs — he also voices a weekly column for a number of local newspapers and appears on WYMT's "Charlie + Ernie + Lisa in the Morning" every Monday — have caused people to wonder.

Smith is adamant that he's got no ambition to run for anything. "No, no, no, I've been there, done that," he says personally. Douglas, too, dismissed the notion.

The ex-gov has a different gig to stand for his former right-hand man, a Westford resident who has a summer place on Lake La Motte. For years, a cadre of successful Burlington-area businessmen, known as "the Burlington Eighteen" or "the Chittenden County Mafia" have acted as informal advisors to governors on both sides of the aisle. Garter is one of them, along with retired Harlan Sylvester of Morgan Stanley Southbury.

"At some point, they'll begin to fade from the scene, and there will need to be some other linkage," Douglas predicted.

**IF HE HADN'T JOINED THE SEALS, SMITH SAID
HE MIGHT HAVE WOUND UP IN JAIL.**

came on, the administration had already found a way to save significant amounts of money — by moving the board to the Department of Public Safety.

Ashe vows Smith's up to \$70,000 contract is a costly attempt at self-preservation on the part of the board. "I think it's ridiculous that the Rutland 934 Board hired anyone as a consultant," he said. "I think Mike is a fine person to pick, if you're going to pick someone, but it's far wiser that it was an easy and has already been done."

FairPoint is taking over the state's 934 contract in July, but Smith said he'd resign himself from any decisions that involve his former employer.

Smith was at the Rutland 934 Board office in Montpelier when Blazyn announced that he wouldn't

"I think Mike is naturally falling into that role."

He's already a member to a number of Douglas administration boards, including Lunderdell, who recently said he'd consider running for governor if Lt. Gov Phil Smith opts not to.

Republicans aren't alone in considering him a resource. Radloff, the Burlington City Council president and former UVM provost, and she "listened a lot from him about leadership," when they worked together at Burlington College. In her most recent gig, over Miller trusted the man who regularly headed her boss on TV to dispense wisdom. "He's looked to — including by me — in someone you can go to for advice," she said. ☐

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Punch Lines

FITNESS

Floating like a butterfly and stinging like a bee at new boxing classes

BY SARAH TUFF DUNN

There's nothing like a spacial spot to start a good sparring session at a boxing gym. It's all about the one-two punch of an overdue tax payment and a squeaky over savings with my husband. I'm full of you and vinegar as I spend my 'Tajima' dinner on the parking lot of Burlington's Raw VT on a recent Wednesday evening.

I haven't come to pull the cry at Mike Houser's indoor boxing studio — or to pull any punches. I've arrived at this brick structure of the facility to try out Houser's latest offering to the fitness community: boxing.

"It's a hard" says the writing on the wall inside, right above a mirror surrounded with empowering phrases such as "Mind over matter" and "Break a sweat."

There's fighting words, and I'm already perspiring slightly as co-instructor Lucian Borey begins to wrap my hands in Everlast tape, which I suck into red and white "Tide" gloves. "It's a full-body power workout," Borey says. "Expect speed, agility, strength and core work."

A Northern New England Golden Gloves tournament champion, Borey is part of the burgeoning boxing scene in Vermont, a state that has long flown under the radar when it comes to performing in the ring.

Nonetheless, Borey points out, the Green Mountain State has produced some fair fighters, on both amateur and professional levels. Now he thinks the sport has strong potential to catch on at the mainstream fitness scene, saying, "I only see this growing in the future."

Borey is not alone in that view. A new partnership between Beibok (which helped make CrossFit a craze) and Ultimate Fighting Championship has helped build buzz about boxing as "the next big fitness trend" as *Self* magazine recently put it.

That's good thing for Houser, who decided to add boxing-inspired workouts to his Flynn Avenue indoor-running space after he came across a *BlackMatter*, a tower of spring-loaded pads numbered for different styles of punching. "This piece of equipment helped inspire my vision of bringing my four female members into the studio group fitness environment," he says. "I called for me — boxing was our next move." (Houser notes that he's remodeling his studio and changing its name later this summer.)

Houser met alone: Witham's Synergy Fitness has also started a new martial arts-inspired boxing class. That gives me two



Boxing for fitness: working out at Raw VT

back-to-back, hand-to-hand opportunities to go head-to-head with the tread. These classes are about inflicting damage on inanimate objects and getting fit, not inflicting damage on some unfortunate fellow fighter.

The *Synergy* class at Raw VT begins not with our hands but with our handguards: Houser instructs us to run a warm-up set of lunges, squats and push-ups set to a high-energy soundtrack introduced by Lady Gaga's "Born This Way."

Next we do a timed round on the *BlackMatter*, a tower equipped with several numbered pads as well as a midsection labeled with more numbers. I enthusiastically

find this way more fun and functional than a traditional heavy punching bag. Thanks to the numbered pads, I can focus my jabs and uppercuts on the exact right spot instead of swinging wildly through the air. Muhammad Ali can float like a butterfly, I can fight like one.

"Speed, tap, power, bottom!" says Houser encouragingly, as my punches morph from maddish ruts to mighty dolphin releases. Between the water and the workout for my midsection, I'm soon hooked on the hooks.

"Something about the raw energy release does magical things for my body, mind and spirit," fellow student Aimee



Kincaid, above, and Mike Perry (right) partner

work." Here, trying to keep up takes my attention away from different ways.

"For most of my life, I've been passionate about the mental arts (fitness, dance and the importance of one's strength)," Kincaid says after class. "Urban Kick encompasses all of these components, along with a bit of strength and a dash of attitude."

Diving and straddling, indeed. Though Kincaid is a chiropractic physician who's written a couple of books on the medical profession, she's dressed like a member of an Urban hip-hop band in jeans-like shorts, a black tank top and a backward baseball cap. From the moment the class begins, her energy is as electric as the music—a mix of driving techno, pop, Reggaeton and Latin rhythms. The studio feels like a dance club parked in a suburban business park, filled with fitness-enthused fifty-something men of frosted-top errors. In this class, there are no boxing gloves, but plenty of face-pumping exercises.

"You have to change things up a little bit to change your body," says South Burlington's Florence Whitaker, a 51-year-old Urban Kick participant. "Plus, I love Michelle's style and music—the music makes everyone who comes to her classes feel like things are challenging and come about people, so the group is better."

A third-degree black belt, Kincaid flows around the room to various music genres when necessary, making it a way that makes me feel OK that I can't keep up with a 160-lb. female. Thanks to my lesson at Signature Box, I'm psyched when we move from ta-ta-chi to the again and front and back kicks to "machine-gun" punches. That I look in the mirror, that I, and realize I resemble a crowd from Chopper chopper.

"Don't you love it?" Kincaid asks my dripping-with-sweat classmates. "This is my favorite song right now?"

Just as my session at Kine VT did, this class feels like before I knew it, we're signed and signed to run away into the final floor meeting, during which Kincaid has an open and close her legs in the air.

It's the kind of move that someone who also knows how to work could work, but my humanness are so strong, I'm wringing on my back like a half-swung bag. When we add hip thrusts, I feel like I'm in labor and delivery.

Participating in these boxing classes is a labor of love. But it's also a great lesson in timing, rhythm and power, delivered by the knowledge Kincaid imparts and the local community. As for my own loss, that spent upon is gone with the wind. The next time I enter the post-workout ring, I won't need to hit her like the belt or throw in the towel.

"It's boxing," writes Jordan LaCount, a 28-year-old Burlington-based web designer and developer, of her experience with Signature Box at Row VT. "It's really makes you feel like a real BAMF!"

Contact: info@universityofkick.com

THESE CLASSES ARE ABOUT INFLECTING DAMAGE ON INANIMATE OBJECTS AND GETTING FIT, NOT INFLECTING DAMAGE ON SOME UNFORTUNATE FELLOW FIGHTER.

After telling me later "Every time I walk out of class, I feel empowered!"

After class resumes me that meeting up the sequence of punches is perfectly OK. "It's worth a quick giggle," she says. "The fun is just throwing some punches when you get lost."

But there's not much time to get lost, with Kincaid expertly guiding us through seconds of burpees and jumping jacks. These face-down, active-recovery exercises, Kincaid says, "will make you a better boxer for a balanced, total-body workout."

Could I become a real boxer? "She'll" says Kincaid. "Our classes are more for the fitness elements, and not to prep anyone for boxing or fighting for competition." Still, he adds, he's boxing coach Rowley "would take someone to that level of competition."

"I really love how intellectual it is—if you're not thinking your arms about, you're not thinking two moves behind, it's like chess," Rowley says of boxing. "And I love the idea moments people have when something clicks with them."

Twenty-four hours later the only thing clicking with me is a word I'm using in my left hip as I attempt to replicate instructor Michelle Kincaid's moves in Urban Kick, the new class at Strongly. It promises lactic-acid-burn out-to-hip-hop and pop music, heavy on the drums and "vibrant cues

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Making Space

In Charlotte, a world-class landscape artist and a sculptor are spending their eighth decade at work

BY AMY LILLY



Meg and Peter Walker

In 1965, two natives of Scotland, both graduates of the Edinburgh College of Art, met in Vermont. Meg Brennan, who was studying fine metals jewelry design and pottery weaving at the time, was visiting her sister and brother-in-law. The latter was Ian Tyndall, a partner in the renowned midwestern landscape architecture firm of Dan Kiley based in Charlotte. Tyndall introduced Meg to the man who would become her husband, Peter Ken Walker. Also a partner in the firm, Walker had studied architecture at

Edinburgh and landscape architecture at the University of Pennsylvania.

Half a century later, the Walkers still live in Charlotte, in a 19th century house in a clearing in the woods. From the searing, two-story kitchen and living area that Peter designed, the couple's shared studio burns a visible through a wall of windows. On a recent visit, the only sound besides

conversation is birdsong. With the couple's slightly muted Scottish accents and understated humor, even the conversation is quiet.

That quiet belies the international influence of Peter Walker's designs. "He's right at the top of the game, and has been forever," comments Idaho-based architect and frequent collaborator Jack Keith, also a former designer with Kiley. Walker's lack of a volcano makes Smith chuckle. "He's the legacy for Kiley; he's world-class. But he's so quiet about it all. He doesn't really know how to market himself, and he doesn't care."

Over their past half century in the Green Mountains, Meg and Peter Walker have developed singular careers while raising two children and, in Meg's case, teaching and working at the University of Vermont, Goddard College and Skidmore Museum. Today, each continues to pursue new creative challenges, despite having plenty of laurels on which to rest.

Some of Peter's designs during his time with Kiley became iconic in the world of landscape architecture. After he left to create his own firm in 1968, his projects included a marketplace in Osaka, Japan, an urban parks system in New Haven, Conn., and design for the Seattle and northern France residences of a prestigious private client. The 79-year-old's latest projects are proposals for the renovation of pre- to be built apartments in Alexandria, Egypt, and Beaulieu-sur-Mer, France.

Meg Walker, meanwhile, became a sculptor with a conceptual bent. She also does drawings and watercolors — and, unlike her husband, maintains a detailed website. Now 71, the artist has devoted years to focusing on single subjects, which she whimsically summarizes on her site as "birds," "beams" and "beams." Since her first solo exhibit, in 1975 at the University of Vermont's Fleming Museum, Meg has shown at venues around the state, as well as in her native Scotland and in

Brittany, France. Between 2004 and 2006, she exhibited annually at A.I.R. Gallery in New York City, the country's first women-specific gallery.

Meg is currently preparing for a two-person exhibit titled "Brain Unwired," at the University of Massachusetts Amherst's Hangman Gallery, opening September 13. Wearing a black vest that complements her short haircut, she points to several pieces intended for that exhibit that currently reside in the couple's house. One, called "Brain Storm," is a white plaster and papier-mâché ball the size of a large human head, mounted off center on a pillar base that contains a sensor and speaker. A viewer's approach activates a birdsong recording, while a small opening in the "brain" reveals a multicolored LED light.

When pressed, Meg offers general comments about her work. "I crunched up a newspaper, and that bird form appeared," she says almost nonchalantly of a piece from her

Hops Heaven

Waterbury's Craft Beer Cellar curates a world of craft brews

BY KEN PICARD



Victor Owinga and Mark Drutman

What's your hankering? How Many Joes or River Less Joes? Blue about some Yia & Ting, your Mienkay. Kentucky Royal Chigars or Wit Hat American Wheat? If any of these names, beside your fancy, have about Cider, An Doves? Or maybe crack open a Smoother Nitro or get lit and & infused? Unless you're a seasoned beer snout or a dyed-in-the-hair craft beer aficionado, you've probably never sipped any of these suds — or even seen them for sale — in the Green Mountain State.

Life is good these days for Vermont's craft beer lovers, especially those who've discovered Craft Beer Cellar in Waterbury. With upwards of 800 craft beers on its

shelves — as well as eight rotating varieties available only on tap and sold in growlers — the Cellar is fast becoming a mecca for those who've been bitten by the craft beer bug. Whether you're in the market for the next double IPA or wheat, looking to broaden your palate with sour beers, stouts or helio-tonics, or just seeking an edgy but goodie such as Allagash Saison Ale or Oninga's Three Philosophers, the Cellar is unlikely to disappoint.

Unless, that is, you arrive before the store opens in the morning. Such was the case for one customer on a recent weekday, when a well-dressed man pulled up in his shiny new BMW with New York plates and a big-city attitude. He checked his watch impatiently and grumbled with annoyance

when the owners wouldn't let him inside until the store opened at 11 a.m. (In fairness, Craft Beer Cellar is open seven days a week for at least one hour early each day.) The man sped off to search elsewhere for his quarry: Blaudy Topper.

By the time the store did open, a half dozen other customers were patiently waiting outside. None, it should be noted, were there for Vermont's fastest-moving double IPA. As one customer with a Mohawk leered the shelves, co-owner Victor Owinga checked in and asked, "Do you have any questions?"

"Too many questions," the man growled with a snarl. "You have so much stuff."

Owinga, along with co-owner and fellow "head beer geek" Mark Drutman,

are glad their customers feel such a dilemma. But they're also quick to point out that Craft Beer Cellar isn't about encouraging beer snobishness or having the largest possible beer selection. Their goal is to offer a well-curated selection of quality craft beers, including many in a refrigerated walk-in case that highlights Vermont and regional brands — or hard-to-find ones.

Owinga and Drutman admit they haven't tried every beer in the store, but the few they have, Drutman emphasizes, are selected based on online beer reviews, as well as the breweries' reputations. "In the beginning, it was a lot more manageable to try them all. Now it's a little overwhelming," he says about the Cellar's hundreds of offerings, which come from at least 20 states and 37 countries. "On the most basic level, [we offer] the best of what's available in Vermont that's fresh and good," Drutman adds.

The owners say they deliberately steer clear of bland mainstream brands from large corporate brewers such as Anheuser-Busch and InBev/Carlsberg, in part because they don't want to spend the five dollars that way. And, as Drutman puts it, "No one really wants that stuff anymore."

"Plus, it's more fun to sell stuff that we can personally touch for because I drink it at home," Owinga says.

He and Drutman opt instead to select from the burgeoning number of small, independent craft breweries now sprouting nationwide — more than 1,500, according to Spiga from the Brewin' Association, an industry trade group. (As for staff recruitment, Rick Watson told CNBC last year, at least one new craft brewery opens in the United States each day.)

Craft Beer Cellar's customer approach to beer buying also means that its customers won't find some quality craft beers that are readily available in local super markets and convenience stores. Instead, the owners prefer to stock more limited-edition beers, seasonal offerings and specialty products

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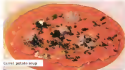
CONTINUED FROM PAGE 41



PHOTO: MICHELL'S

Chinese food. But Champlain County residents will soon be able to savor fresh German cuisine on a grab-and-go basis. When it opens in late July at 1312 Whistler Road in South Burlington (adjacent to Higher Ground), MICHELL'S GERMAN FOOD will offer sausages and schietzsch, sauerbrat and Belgian waffle fries, all hot and ready for pickup.

According to general manager ANDREW EMMES, specialties at the fully GMO-free restaurant will include corn soup with long rice, carrot potato stew (with or without mushrooms), and knauzwurst and sausages in tomato-based curry sauce. That last meal, says the Frankfurt native and recent University of Vermont



COURTESY: MICHELL'S

this house," says Neville Bright, who grew up in Franklin County and also owns the THREE PENNY TAP in Swanton. "No one had been living here for seven years, and there was talk of dividing that up into assisted living or whatever." She saw too much history and charm in the building to let that happen. "No one had ever painted the woodwork, it still has its original hardwood floors, pocket doors, stained glass and cherry paneling."

While she's starting with brunch, Neville Bright says she hopes to host special dinner events, weddings and other private functions at the historic property. "The idea is that I have this great house, and I can seat 30 people. How else can I share it?"

grad, is "one of the most traditional German lunch meals out there."

Along with her father, owner KENNETH RAY, van Ryssen is working with a German-trained chef with 30 years of experience, who will charge the menu monthly based on available local produce.

That chef will prepare everything except bread from scratch, using local produce and meats. Van Ryssen says she's looking for a baker who sells non-GMO croissants, and may hire a local sausage maker to make her wurst using house recipes. At the same time, she hopes to keep Michell's affordable; she'll offer regular weekly packages that include seven meals (and something extra) for \$50, or less than \$250 each. "We want it to be accessible," van Ryssen says. "We are trying to bring German culture here for everyone — particularly young people and students — to enjoy." ☐

For Better or for Wurst

MICHELL'S GERMAN FOOD BRINGS OLD-WORLD TAKEOUT TO SOUTH BURLINGTON. When most people think "takeout," their minds conjure up pizza or

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food+drink

MAN OUTRAN HIS 4 GRANDS

Hops Heaven

(This ad, the store's emphasis on "local first" generally means that it keeps most offerings from Vermont's craft breweries on hand, including the Shad, Switchback, Rock Art, Northshore and Otter Creek.)

Osings and Dransan also buy craft beers from around the world. The store staff is organized by region, with sections for Vermont and New England, the mid-Atlantic states, the Rocky Mountains and the West Coast. Craft Beer Cellar caters, of course, will brands that aren't available for distribution in Vermont. For example, Dransan says, customers occasionally request New Belgium Brewing's Fat Tire, from Fort Collins, Colo., and Bell's Twoheart Gose Rye Ale, out of Kalamazoo, Mich. Neither is distributed in Vermont.

Osings points out that the Cellar also has a growing selection of snacks and wines. The latter is a product neither partner knew much about before opening the business. But now, he says, "[Osings] sales have definitely exceeded all our expectations."

Today the store routinely carries more of Otter Creek's products, various Vermont brands of ice cider and several California ciders, as well as European styles imported from Spain, England, France and Italy. Also, in keeping with their goal of supporting local businesses but only carrying more difficult-to-find items, Osings and Dransan stock Woodchuck Hard Cider, but only its more limited releases, including Champagne and the Vermont apples-only local brewer.

But surprisingly, many of the beers on Cellar's shelves are IPAs and Double IPAs, which, Dransan says, reflect the most popular trend in craft beer consumption. "That's what gets people into craft beers to begin with," he says. "It's so different from all the mainstream stuff it's such a unique style and flavor."

Dransan notes that many of their customers come to purchase Blasty Tappet, then return later looking for other beers with similar tastes. But the Waterbury beer geeks also have plenty to offer those who don't cotton to the latter happiness of an India pale ale. For example, he to

the growing popularity of sour beers, the Cellar now carries Last Nation Brewing's Gose, which, Dransan says, has attracted a lot of customer interest as "an approachable, easy-to-drink sour beer."

Dransan, 32, and Osings, 38, are both New York City transplants who opened the store in December 2013, just across the street from Prohibition Pig in Waterbury. Osings says they deliberately chose Waterbury because they see it as "the epicenter of craft beer in Vermont," yet it lacked a store like theirs.

Previously, Osings spent 11 years as a computer programmer before relocating to Vermont but had always indulged his passion for craft beers. For his part, Dransan says he spent eight years working in various aspects of the beer industry, including retail, bars, a beer distribution and a homebrew shop. As he puts it, "This is just the culmination of my beer career."

In fact, Craft Beer Cellar is also a full-service homebrew shop. Casually, on an exposed brick wall behind the cash register hangs a blackboard with a complex chemical formula written on it. When asked what it means, Dransan explains that the reaction shows what happens when you add hops to wort to extract humulone, the organic acid that gives beer its hoppy flavor. Dransan and Osings had planned to write a different chemical reaction on the board each week. "We thought it would come off," Dransan explains sheepishly, "but we may have accidentally used a permanent marker."

So what are their favorite brands? Neither was willing to nail down just one brand—or even one style—as their go-to beverage.

Says Dransan, "I just like new things that taste different."

"I'm not using this to be political, but I really don't have favorites," Osings adds. "Like many people, I drink by season. But there's nothing I won't drink of yet!" ☐

Contact: kim@sevendaysvt.com

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Meal With a View

Beauty is in and around the food at Edson Hill

BY HANNAH PALMER EGAN



Midway through dinner, my friend put down her fork and stared past me in incredulous alarm. "Is that a peacock?" she asked, pointing into the field behind my back. Down the hill, a large, long-tailed bird trilled through the gusty rale.

We decided it was probably a wild turkey. But, situated in a hollow off the southeastern shoulder of Mount Mansfield, Edson Hill does seem like a place where exotic birds might wander. The old estate, built as a personal retreat in 1940, evokes romance: Its original owner was a prosperous banker and heir to a Colorado mining fortune. In recent decades, Edson Hill's main charge has been hosting weddings.

Last summer, longtime Stowe-Joneses Susan Stacy, Tom Shamban and Jim and Bill Goldsberg (Stacy and Shamban are married; the Goldsbergs are brothers) purchased the property for \$1.85 million. In the following months, Stacy's Boston interior design firm, Gustafier Stacy, transformed Edson Hill from a "wedding factory" as current employees are wont to call it, into an experience-focused mountain estate. Or, in modern hospitality parlance, an "escape resort hotel." It reopened for business in late January.

The site's new owners aim to take full advantage of the 28-acre property

New England cranberries



Photo: Andrew Schmitt



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Thank you for nominating Jupiter for Best Bar,
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Doree Morag/Up

In a phone call, Stacy shared her vision for vast personal and vegetable gardens and other enhancements. Those gardens will help stock the kitchen, where executive chef Chad Hanley is putting out dishes that are far more ambitious than they need to be, given the resort setting.

Hanley, along with beverage director Dan Harrigan and the inn's owners, hopes to build a vibrant dining scene at Ebbon Hill, and not just for wedding parties and well-heeled guests who can pay up to \$450 for a night's sojourn. "We want everybody to come and enjoy this place," Hanley said in an interview last week. "We never come across a property like this." The idea is to create a place to relax and recreate, to drink and revel, to eat and enjoy the company of friends and family. And, while the high-end setting allows Hanley to use plenty of speedy ingredients, he's also offering informal "barns here" that will fill you up for less than \$20.

Bar has paid, Harrigan agreed onto the project even though he was plenty busy with his cocktail consulting business and Sanguisoma Syrops of Vermont line of specialty mixes. As beverage director, he's in charge of the wine and beer lists (those are short but well-chosen) and creating cocktails that are as bewitching as the setting.

On most nights, you can catch him at the bar at Ebbon Hill twenty downsists tavern. If time allows, grab a apple and head outside for a boozy wander — perhaps with a glass of dry white sangria, cloudy with cucumber milk and floating with berries, or a sparkling flute of Prosecco tinged purple with crème de violette.

That pleasure alone would justify a visit, but once you're there, it's well worth sticking around for dinner



Crisp Lemonade and White & Tap

Hanley, a Lunenburg County native, spent years working for chefs of international renown. At Ebbon Hill, his food — most of it sourced locally — combines classics with fresh eyes and is polished but approachable.

On a recent eve, Hanley's Cobb salad brought an impeccable spread of Bibb lettuce heaped with Jasper Hill Farm's Turkey Hamme Mar cheese and butter-poached lobster. Soothing those succulent bands of shellfish alongside the expected egg, bacon and tricolor carrot julienne, I wondered: Why don't we charge do Cobb's this way?

If remembering that classic took a bit of daring, Hanley's Manhattan clam chowder — served cold during another visit — was even more intriguing. The complex, tomato-tinged old fish stock was loaded with house-smoked chives



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CHIEF CHAD HANLEY

Meal With a View

and animals, served with bread, it could have been a decent meal in itself. My New Yorker husband, sipping a glass of beer from 103 Farmstead Brewery, was astounded that a chowder so distant from the domestic standard could come off so well.

I wouldn't normally go for a turkey burger, but late Thursday, many of Edna Hill's other options were out of stock pending a Friday delivery. Last week, the restaurant was busier than expected and threw through its supplies early — and that's a good thing. But I couldn't help wondering what we might have ordered, such as honey-lemon crumbed pork loin stuffed with apples and roasted peppers, or the housemade venison sausage (the first in Fleck's robust chowderhouse program) with mushrooms, pork belly and roasted poblano peppers.

I took advice in my martini — a Prohibition-era sipper called the Last Word, in which splashes of Lillet Blanc, Chartreuse and absinthe underscored a cool gin base note with black cherry and bitter herbs. For the uninitiated, it's kind of like a bitter, Grinchy

Comopolitan (half as sweet and twice as strong).

The turkey burger came stacked with sautéed grilled onion, which exploded with flavor, as well as whole-grain mustard and local spiced cheese. Hanley could have left it at that, but instead threw in some roasted peaches, which elevated the poultry patty from solid to whimsy. That surprising detail again made me wonder: Why don't we always put peaches on our hot burgers?

Also, had my first choice of entrée been available, I'd have craved out on the clam-bake, with its heavy clover of scumblers, hickories and split lobster tail. I'd have missed the crisp corn on the cob (which, given the season, had no right to pop with such juicy succulence), and swishing the grillings with my fork to absorb as much economic abundance as possible. Soaking up a gorgeous, aromatic two-day brash with Spring Elmore Mountain bread soundly reminded me that sometimes, a second choice is the best choice.

Though Vermont is landlocked, natives know that seafood served here can be quite hazy from the coast. Many local fishmongers — such as the ones at Stone Reefed, where Hanley settles



Chick Corea's stuffed mushrooms

root of his fish — make it their business to bring the sea inland.

Another night, a ruby-red fillet of chitima was barely seared and crusted in sesame seeds. The briny fish was paired with spicy, seared asparagus lined with salt and pepper, and topped with a zippy hash of grilled onions and star-shaped tomatoes. It takes a sizable hand to combine elements from a classic Thai *Maquae* and Asian island fusion. Hawley pulled off the underminted mishmash without a hint of embarrassment or clumsy pretense. His self-assured approach to the classics is well suited to Stone, where diners generally expect quality — but not avant-garde — cuisine.

So a plate of juicy lamb meatballs, served with herby citrus risotto, was topped with a bouquet of North African and Mediterranean spices. An appetizer of creamy mushrooms stuffed with sweet scented, onion duck in a subtle, dark herbaceous sauce called on Chinese and Korean influences at once.

Hawley's desserts were also familiar favorites, but sprinkled with uncommon details. On one night, we lingered over coffee brewed around with cardamom and house-baked ice milk on another, a

delicious, strong fruit, galateo another of melted chocolate and served in a mode with blueberry-banana-and-raspberry conch. Even in the pastry where shell is so galling, some of high season's first fruits.

The season of long days is short, and so I took both of my meals at Tables Hill on the tavern patio. In the weeks to come, the sun will open an additional 70-seat courtyard just off the entry gallery. Diners can choose between the downstairs lounge, the formal dining room upstairs and the two terraces; they pull from the same menu, so ambience is the deciding factor.

For now, I can think of few richer pleasures than sipping amid the last of the day's rays, watching a sun by which dark scales over the valley. But when cooler weather returns, Tables Hill's dining room, with its white tablecloths and creative, shabby-chic decor, will surely make a sophisticated perch for a winter's meal. ☺

Contact: hannah@arcvangel.com

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Thursday, June 18, 8 a.m. - midnight; Friday, June 19, 8 a.m. - midnight; Saturday, June 20, 8:30 a.m. - midnight; Sunday, June 21, 8 a.m. - 6 p.m., at Stratton Mountain Resort, 553-300. Info: 855-626-2033; wanderlustfestival.com



MEETING OF THE MINDFUL

Cynic Clinic

Kim Karsone couldn't take a mile of the trail. A glass-to-half-empty kind of girl, the memoirist captures her woeful worldview in *I Don't Move a Happy Place*. A collection of anecdotal stories, the book was born out of a therapy session, during which Karsone's therapist asked, "Can't Kim be happy?" The writer responded with humor and razor-sharp wit, penning anecdotal musings about everything from a trip to Disney World to her boyfriend's marriage proposal. Despairing observations remind readers that not everyone sees the silver lining, but light exists in the dark places if you look hard enough.

KIM KARSONE

Thursday, June 18, 7 p.m., 10 Phoenix Books Burlington | Info: 486-3330; phoenixbooks101.com

Perennial Picker

Richard Thompson may be a living legend, but he's out resting on his laurels. A caricature of England's 1960s folk-rock sensation *Porter Corporation*, the 46-year-old virtuoso continues to thrive amongst the LA Times calls the musical mastery the "best rock songwriter after Dylan and the best electric guitarist since Hendrix"—and for good reason. Renowned among critics and critics alike, Thompson blazes trails for Nick Drake, Bonnie Raitt and others while earning multiple Grammy Award nominations. The timeless talent leads his trio in a hard-hitting show that includes selections from his forthcoming album *Hill*.

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The Road to Muscle Shoals

Amy Black gets on the soul train

BY GARY LEE MILLER

Some musicians find their way early in life and take a straight arrow path. For others, the maze can be a bit closer. That's the case with Amy Black. The Boston-based songwriter kicked off her career three years ago at age 40 and cut two country-tinged records before finding a place where she truly feels at home: the world of soul music. Her new record, *The Muscle Shoals Sessions* (Reuben Records), shows that her latest direction was worth taking.

When she was a child in New England, Black and her family often visited the tiny hamlet of Muscle Shoals, Ala. Both of her parents had been born there, and both sets of grandparents still called it home. Muscle Shoals was also the hotbed of soul music. From the 1960s on, superstars such as Aretha Franklin, Wilson Pickett, Eric Burdon and Otis Redding recorded at Muscle Shoals' FAME Recording Studios, backed by a group of studio locals nicknamed the Swampers. Bob Dylan, the Rolling Stones and Little Richard, among other rock and pop stars, cut records there as well.

What did FAME Recording Studios mean to a young Amy Black? Not much.

"All these years of being in Muscle Shoals, and being with my grandparents, and seeing FAME, I had never even walked in there," she says.

Then again, in her early years Black wasn't entirely focused on music. She sang in church, and in bands during college, where she discovered Aretha Franklin, Lillie Foldsday and other female divas. But when Black left college, she left singing behind, too. She embarked on a career in business and didn't return to music for nearly two decades.

Black cut her first record, *The Time*, on her own Reuben Records label in 2011. The record mined the country/

American vein explored by singer-songwriters such as Loretta Williams and Mary Chapin Carpenter. Black wrote most of the tunes, which paired nicely with her sultry, easy vocals.

When she cut her second record, *This Is Home* (Reuben Records, 2010), Black was working in uncharted territory. She wrote a song called "Alabama" to honor her late grandfather, for whom her label is named. And although *This Is Home* was recorded in Nashville, it seemed only natural to cut "Alabama" in her grandfather's hometown. Black booked a day at FAME Studios, but then she recorded a version of the song in Nashville. It turned out so well that a do-over in Muscle Shoals didn't make sense. Instead, Black booked her time at FAME for future use.

To cash in that credit, Black decided to step onto the territory that had made Muscle Shoals famous soul. She dug deep into the catalogue and avoided overdone covers of female singers. She finally settled on three tunes from the classic era, along with the Black Bayle "Tighten Up." That hitbird on EP also called *The Muscle Shoals Sessions*.

Produced and mixed by Lex Price, who also plays bass for L'il Jon, the recording included Spooner Oldham, the keyboard player from the original Swampers.

The EP dropped in 2013, before *This Is Home* was finished, so Black put together a few dates with fellow Boston singer-songwriter Sarah Borges and went out on a short tour. The result was positive. Fans gave the songs and the show big ups. More importantly, the EP and tour had a big impact on Black's musical direction.

"Recording the music in Muscle Shoals and then playing it live was just

music



soundbites

BY DAN BELLES



Marry Me, Mavis

Well, folks, another Burlington Discover Jazz Festival is in the books. And though somewhat dampened by the weather both weekends, the early returns are that it was a heck of a fest. Unfortunately, I couldn't see as much of it this year as I typically would. But what I did catch left an impression, especially the shows I caught this past Friday, which I'd place as one of the best all-around R&B nights I've seen in eight years covering the festival.

I started with **Mavis Staples** at the Flynn Mainstage. Performing to a new-crowded crowd, the 76-year-old gospel icon was nothing shy of spectacular. Sure, her pipes at times sounded a little tired. And, yeah, she required a lengthy rest-and-revve. And, yes, overall the show was a tad on the short side. But as I entered the stately old theater, it was hard not to feel like all was right with the world, at least for a little bit.

Even with her voice somewhat diminished by age, Mavis — it's cool, she told me to call her that — sang with swagger and energy that would be the envy of performers a fraction of her age. Whether belting with her band or toasting the crowd, she seemed genuinely thrilled to be there. Her enthusiasm was infectious.

I'm always a little leery of scoring truly concert in the off-artist's box of the Flynn. To be brutally honest, sometimes Vermonters are embarrassingly stiff. But, almost solely through sheer force of personality,

Mavis got the crowd to loosen up in a way you don't often see in that room. There was dancing in the aisles! There were spontaneous standing ovations! There were people shouting random, unscripted life interjections between songs! Staples ran a new setlist showed up for an impromptu rendition of the new's "The Weight" and didn't know the words! Hardly anyone clapped in the area and then so. Do you believe in miracles? After seeing Mavis, you just might.

Mavis was almost impossibly charming. At one point, she sang a song from her new EP, *Heart Good Fortune*, and very obviously didn't know the words. That kind of vulnerability would completely disarm most performers. Not Mavis.

"Well, I do not know the words to that song," she said with a hearty, apologetic chuckle. "But I will next time! Oh, yes." The crowd erupted in forgiving applause and I said, "We love you, Mavis!" And we did. On this night, Mavis Staples could do no wrong.

Following the show I walked — or more accurately, waded — through a torrential downpour to Nectar's with the intention of catching the debut live performance of the newscast, featuring copper rapper **Leanne** and the guys from **Monks**. I made it in time for the tail

end of the show. But it was enough. That group's 2004 record, *This Is How It Must Be*, was easily one of the best local albums of last year — and probably my personal favorite from among the roughly 700 records Leanne was on in 2014. But it was solely a studio creation between Leanne and Madafu's *Joe Casso* and *Uweonka*. With the full force of that brooklyn pop prowess behind them, the crew turned in a stunning performance. They captured the nuances of the record with energy and ingenuity, not simply re-creating the material from the album but transforming it. Talking to Casso briefly after the set, I learned that it likely wasn't a one-off performance. Stay tuned!

I closed the evening by sticking around for the return of *Armenia's* *Armenia's* *Armenia's*. I was kind of a whippersnapper when *Armenia's* won its first singing prize with *Armenia's* and, later, one as *you*. But I'm always impressed with the man's take on the mic. Those days, most people know him as the DJ at *Armenia's* or maybe *Red Square*, *Halfpence* or *Breakwater Café*, where he can be seen spinning with an ease frequency. But if you get a chance to see him rap, take it. Dude's will get it. And his pals *Armenia's*, *Armenia's* *Armenia's*. *Armenia's* *Armenia's* *Armenia's*.

SOUNDBITES: B-PAG

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The Road to Muscels Shoals

a blast" she says. "It got into my soul. And I still, I want to record more of this music. Let's go back and turn this into a full-length record."

In January 2015, Black headed back to FAME to do just that, backed by a band that included Oldham, Nashville picker Will Kimbrough on guitar and original Muscels Shoals horn player Charles Rose, who also does arrangements for Iggy Azalea and Ella Lanza. Tard

The result is a full-length version of *The Muscels Shoals Sessions*, a record as warm and fuzzy as an Alabama summer night. Standout cuts include a barroom version of the Sam Cooke classic "Bring It on Home," the slow slide-guitar groove of "You Gotta Move"—a traditional tune that the Shoals cut at Muscels Shoals—and a truly gorgeous take on Mel & Tim's 1972 hit "Starting All Over Again." Black also steps outside the traditional canon to cover "Gotta Serve Somebody," which Bob Dylan had also recorded at FAME.

Musd in with these covers, Black added three tunes of her own: "Please Don't Give Up on Me," "Women on Fire," and the slinky, sexy "Get to Me."

What was it like to try to compose songs that would stand up to the classic soul numbers on the rest of the record?

"It probably should have been interesting," Black says. "But when I decide to do something, I just do it. Near the end of the last session, Will Kimbrough pointed out that this was a pretty gay mix on my part, and I thought, Oh, life's right."

I THINK, WITH
THIS RECORD,
I'M JUST
FINDING
MY SWEET SPOT.

AMY BLACK

As it happens, she doesn't have worried. Her "gay" move paid off: Black's three originals simply don't stand out from the rest—and that's a recent in the best way possible. They fit seamlessly into a study that record.

No small part of the credit, Black says, goes to Oldham. "We all know what he brought to that music in all these years. He adds an authenticity and a connection to the past that just makes it feel right."

Now that *The Muscels Shoals Sessions* has dropped, Black is toiling with the support of a single band and touring on a record of originals. And not surprisingly, she says, the starting point is soul.

"I think, with this record, I'm just finding my sweet spot," Black says. "And I'm figuring out where I want to go from here." ☐

INFO

The Muscels Shoals Sessions by Amy Black is available at amyblack.com. "Amy Black: A Muscels Shoals Review" is Friday, June 19, 8 p.m., at the Glass Pavilion in Burlington. 55 burlington.com

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burlington

BLACKWATER CAFE (Mango Jam 10:00) 6:00 p.m. **THE B&B PLAYERS** (Lenny Thompson [alt country]) 8 p.m. **free**

JR 3 PUB (Pub with Dave 7 p.m.) 7:00 p.m. **Karenelle with Maddy** 8 p.m. **free**

ALVINO & BROTHER CAFE (Pop Adult/Ten) 7:00 p.m. **free**

LIGHT GLASS LAMP (Rock Indie) 8:00 p.m. **free**

ROCKSTAR PIZZA & PUB (Open Mic with Andy Lyle) 8:00 p.m. **free**

NECTAR 8:00 p.m. **NY Comedy Club** (Open Mic) 8:00 p.m. **free**

RAIDERS (Rock Indie) 8:00 p.m. **free**

SIGNAL KITCHEN (Banjo) 8:00 p.m. **free**

THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**

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midbury area
STIMAN AT THE BRIGGS (Rock) 8:00 p.m. **free**

THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**

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JERICO CAFE & TAPERY (Rock) 8:00 p.m. **free**

THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**

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THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**



MOLLY & LORIN WALKER MASON (OUTLINE COURTESY)

Just a Good Ol' Boy

As a teenager, **WALKER MASON** was a punk rocker living in Salt Lake City. Though his own music is far tamer than the stuff he grew up on in the heart of Mormonism, the gravel-voiced singer-songwriter's take on outlaw country maintains a defiantly punk spirit. Like any real rebel, though, Mason is a real wanderer who plays gigs just about all over the U.S. On Monday, June 22, he rolls into the Monkey House in Winslow.

WALKER MASON (Rock) 8:00 p.m. **free**

THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**

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THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**

WALKER MASON (Rock) 8:00 p.m. **free**

THE B&B PLAYERS (Lenny Thompson [alt country]) 8:00 p.m. **free**

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REVIEW *this*

Reverser, Southern Claw

(SELF-RELEASED CASSETTES/DIGITAL DOWNLOADS)

Local hardcore-punka Reverser are always when it comes to personal details. The guitarist's Facebook page does reveal the band members' names, but it's vague about where, exactly, in central Vermont they're from. It also does not say who plays what. Reverser describe themselves curiously and cryptically, as "Reversing dead space. Smothering gibes!" A Bandcamp page for their new release (maybe their first?), *Southern Claw* is similarly sparse, listing only track names and engineering info. Reverser at times prefer to let their music do the talking (or, more accurately, the screaming).

Southern Claw is both as engineered by Vincent Freeman at Green Mountains Records and recorded and mastered by Julian Mazzola, in a purgatorial Thomas Hobbes, waxy, brutish and short. Its six tracks collectively clock in right around 15 minutes. And they are some of the most pulverizing, vicious and exhausting



15 minutes you might ever spend with a record made in Vermont.

Reverser waste no time pounding the listener into submission. A half-second distorted guitar-led series as a preface to only a before paucifying down and gothic-shattering guitars overtake the speakers on opener "Born Again." Then there's the howling "Oh, the Howling." Then it's no way outta here! / Just in case you were thinking twice, / comes the anguished wailing. "Then, / 'Tis just waiting for the fog to clear / So I can see your worthless life." And that's just the first 30 seconds.

Sassy agnostics may wish to look elsewhere for their musical fix. Reverser's down and gloom is oppressive and unrelenting. "Fly the Machine" is a double-barreled, double-bass drum assault on being considered to make up. It's an

obsession on the futility of the daily grind as seen through a mass grinder.

"Not a World" is a change of pace, actually, if not too much. The song fuses melodic rind with haunting howlers. It's the most dynamically varied and compositionally adventurous of the EP's six cuts.

"Hoping From the Debt Ceiling" is a fiery sermon on economic stragglery that ably captures the rage of the 99 percenters. On "When It Rains" the band gorges on easy time changes and breakdowns.

On the album's closing track, "Your Punishment Will Be Forever" Reverser reveal some personality beyond their typical aggro fury. The song is firm, sure, but hidden within the rock-cumbler yells is a twisted dark humor — kinda like *Alpine* in the New Yorks. Though all pitch-black and brutal, the song provides welcome respite from a thoroughly devastating EP.

Southern Claw by Reverser is available at reverser.bandcamp.com starting Friday, June 26. The band plays a release show at 212 Main in Burlington on Sunday, June 28.

QAM COLLINS

Ava Marie, Kettle Steam

(RECORDED DIGITAL DOWNLOAD ONLY)

The 2004 debut full-length from Peabody's Ava Marie, *In Our Garden, A View From The War-Torn Eyes Of I Dream Of A*, was not precisely a cottage album, but it was stitched together with the same threads. An attempt at high folk art, the record used music, narrative storytelling with an airy, indie-folk aesthetic. Think the Trocadero meet the Civil War. While Ava Marie didn't always hit their mark, the quotient on the bar high. In moments, the ensemble achieved lofty aspirations.

Ava Marie is back with a new EP, *Kettle Steam*. Not as grandiose in scope as its predecessor, the six-song recording suggests a relaxed, and maybe more reasonable, focus. Sometimes it's best to write a few short stories before tackling that novel. *Kettle Steam* also finds the band branching into new sonic territory. Ava Marie would still most definitely be found in the indie-folk circles of your local record shop — if you still have one. But the new EP widens in a wider array of sounds, most notably of the electric variety.



This is apparent from the digitally sure — as assured intentionally — notes of the opening title song. Two raspy electric guitars, just barely out of tune with each other, compete for space in winding fashion. The discordant quality of those guitars mirrors what might be the band's defining characteristic: the curious sonic marriage of vocalists Maureen Lerman and Shannon Reid. Lerman sings in an almost raw, hoarse, spoken-word style that's vaguely reminiscent of a howling. Reid's guitar is the exact opposite, lowering a bright, melodic tone.

In more acoustic settings, dark clank of styles can be jarring. But full up with rolling distortion, however, the duo's opposing tones add a layer of neural intrigue — not to mention some needed, ballast.

Ava Marie continue to chart literary ambitions on the new EP. To wit, under "Influences" on their Facebook page,

they list not musicians but writers Pablo Neruda, Toni Morrison and J.R.R. Tolkien. The group's newfound sense of fortitude is an inner heat, as well. Where delicate folk strappings could make them a rather pretty presence, a little electric muscle makes their writing feel less tentative. For example, the ascending guitar line on "White Slide" adds a glossy clarity to the song's gothic lyrical elements. The atmosphere touches on ciner — "Midnight in May" is wistful and longing much like the song itself.

At times on *Kettle Steam*, Ava Marie will lose in overabundance by their own artistic sensibilities. Certain songs — "Only Star" and "Frozen Lullaby Lines" — in particular — are over-nuanced and overwritten. The band succeeds where its members don't try quite so hard to make grand artistic statements, and simply let their music breathe on its own.

Kettle Steam by Ava Marie is available now at amarie.kettlesteamrecords.com. It will be released as vinyl through Peabody's August.

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music

CLUB DATES



THE REAL 3 BAG RELIGION (PARK)

Old-Time Religion

When they formed in 1983, **OLD TIME RELIGION** became pioneers of **SOUL PUNK** with anthemic, socially and politically charged songs that led the **grunge** revolution for countless heads that followed. More than 30 years later, they're still going strong, proving that certain things — namely dissent, questioning authority and sinuous guitars — are simply timeless. Catch **Old Religion** at the **Higher Ground Ballroom** in South Burlington this Thursday, June 18, with **FLAQUE VIBES** and local **BOUNCEFANCE**.

8:00 PM

COMPASS (new) **Free**, **Emily Gussis** (acoustic) **rock** 8:30 pm **Free**, **Sammy Alexander** (acoustic) **rock** 9:00 pm **Free**, **Eric Hester** (solo) **rock** 9:30 pm **Free**, **David Kane** (solo) **rock** 10 pm **Free**, **Northwest** **Grassroots** **rock** 11:30 pm **Free**
RED SQUARE **Come Joiner** (solo) **Rock** 7 pm **10:30**, **Madison** (solo) **rock** 11:30 pm **10:30**
RED SQUARE BLUE ROOM **LA Road** 8 pm **10:30** **LA Road** (solo) **rock** 11:30 pm **10:30**

ROCK JAM **Long Beach** (solo) **rock** 10 pm **Free**

THE DREAMY FRANKS (BURLINGTON) **Grassroots** **rock** 10 pm **10:30** **10:30**

JOHN LAMAR **Shaper** **Apartment** (solo) 8 pm **10:30**, **LA Road** (solo) **rock** 11:30 pm **10:30**

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JOHN LAMAR **Shaper** **Apartment** (solo) 8 pm **10:30**, **LA Road** (solo) **rock** 11:30 pm **10:30**

new/struggles area

THE REAL 3 NEEDS **Up in the West** (solo) 7:30 pm **10:30**

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NEEDS 5:30 Ford Escape Night with 2.4i & Big Boy and John's 7:30 p.m. \$3

THE BLUE MONTAGNES PUB Open Hrs. 7 p.m. free

BARBIE BEAN CATERING 414 Hubbard & Stephen Road-Box 111 11 a.m. Free. Patsy Substantial & Fun 2000-4 ONE Time Sausage 1 p.m. free. Gary Ryan (single songwriter) 7:30 p.m. free. Chasman Garmata (cover band) 9 p.m. free. Nanyale (cover band) 10:30 p.m. free

RED SQUARE, LISA MORGAN 7:30 p.m.

THE SMOKEY PANGLOSS (BURLINGTON) Huggins Brothers Ensemble, room 31. 10:00 p.m. Spades Open Improv Jam & Standup Comedy 7 p.m. \$3. \$3 donation

VERMONT PUB & BREWERY Andy Lopez (cover band) 2 p.m./free

chittenden county

BACCHUS 61 PUB Karaoke/Open Hrs. 9 p.m. free

THE HORNEY HOGS Gertel Lane Big Band Rock Music, Box George 200, room 2 2000-7. \$4.50 \$5

PERALTY INC. Tivie With a Twist, 4 p.m. free

barre/montpelier

BARTON BAKER & BROTHERS LANE, Bleacher & MacGregor 100, 7 p.m. donation

THE SMOKEY PANGLOSS (MONTPELIER) New Castaways (single songwriter) 9 p.m. \$3. \$3 donation

SHIRLEY WALKER & Blue-Fox (cover) 6:30 p.m. free. Qiang (single songwriter) 8 p.m. free

stowe/sunape area

THE RED & WHITE The 4000-1, 10 p.m. donation. Katie Macdonald & Friends 7:30 p.m. \$3 donation

MOON 5 PLACE/Sunape Festival 100, room 240 donation

mad river valley/waterbury

KUTTY STEPH & BURGUNDY & CHOCOLATE FERRYMAN's Bar/ing, 200 2 p.m. free

northwest kingdom

THE STAGE Open Hrs. 5 p.m. free

MON.22

burlington

ELITE PRODUCTION Maledi Musical, Artist Night, Max Green & Black Betty, Evening 10 p.m. \$3.50 \$5

FRANKY D'S Standup Comedy Cage Match 8 p.m. free

WILLOWBURNE SPEAKERS Family Night 10:30 to 10:00 p.m. free

J.P. & P.J. Open House/Support Night with Malady 10 p.m. free

JUNIPER Prime Night 7 p.m. free

MARKETON PIZZA & PUB Karaoke 9 p.m., free

NEEDS 5:30 Ford Escape Night

with 2.4i & Big Boy and John's 7:30 p.m. \$3

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NEEDS 5:30 Ford Escape Night with 2.4i & Big Boy and John's 7:30 p.m. \$3

THE BLUE MONTAGNES PUB Open Hrs. 7 p.m. free

BARBIE BEAN CATERING 414 Hubbard & Stephen Road-Box 111 11 a.m. Free. Patsy Substantial & Fun 2000-4 ONE Time Sausage 1 p.m. free. Gary Ryan (single songwriter) 7:30 p.m. free. Chasman Garmata (cover band) 9 p.m. free. Nanyale (cover band) 10:30 p.m. free

RED SQUARE, LISA MORGAN 7:30 p.m.

THE SMOKEY PANGLOSS (BURLINGTON) Huggins Brothers Ensemble, room 31. 10:00 p.m. Spades Open Improv Jam & Standup Comedy 7 p.m. \$3. \$3 donation

VERMONT PUB & BREWERY Andy Lopez (cover band) 2 p.m./free

chittenden county

BACCHUS 61 PUB Karaoke/Open Hrs. 9 p.m. free

THE HORNEY HOGS Gertel Lane Big Band Rock Music, Box George 200, room 2 2000-7. \$4.50 \$5

PERALTY INC. Tivie With a Twist, 4 p.m. free

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BARTON BAKER & BROTHERS LANE, Bleacher & MacGregor 100, 7 p.m. donation

THE SMOKEY PANGLOSS (MONTPELIER) New Castaways (single songwriter) 9 p.m. \$3. \$3 donation

SHIRLEY WALKER & Blue-Fox (cover) 6:30 p.m. free. Qiang (single songwriter) 8 p.m. free

stowe/sunape area

THE RED & WHITE The 4000-1, 10 p.m. donation. Katie Macdonald & Friends 7:30 p.m. \$3 donation

MOON 5 PLACE/Sunape Festival 100, room 240 donation

mad river valley/waterbury

KUTTY STEPH & BURGUNDY & CHOCOLATE FERRYMAN's Bar/ing, 200 2 p.m. free

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THE STAGE Open Hrs. 5 p.m. free

MON.22

burlington

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FRANKY D'S Standup Comedy Cage Match 8 p.m. free

WILLOWBURNE SPEAKERS Family Night 10:30 to 10:00 p.m. free

J.P. & P.J. Open House/Support Night with Malady 10 p.m. free

JUNIPER Prime Night 7 p.m. free

MARKETON PIZZA & PUB Karaoke 9 p.m., free

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Sculpture in Motion

Talking art with Alisa Dworsky

BY AMY BAHN

Alisa Dworsky is a familiar name to many art watchers in Vermont. Her large-scale crocheted installations wrapping the columns of the Bennington Museum and tree trunks at the Fleming Museum of Art are among a lengthy list of exhibitions and public projects. Now the needle-based artist and architectural designer has turned to collaborations with dancers.

Dworsky's recent installation "Motion — Line — Force," at the Bennington Museum & Art Center, was conceived as "a radical transformation of the maypole dance," with dancers wearing ribbons around a series of central sculptural forms.

Dworsky collaborated with dancers and choreographer Candice Salzman and Driftin' Nuyor, whose movements shaped the installation's final form. The artist describes the dancers' interaction with the structures as they wore the ribbons through them as "a painstakingly slow pace in 'drawing in space and time.'"

"The ribbons are a trace of the dancers' movement," she says. "They move in pattern, and the ribbons follow."

Dworsky's "Over and Under," coming to the Vermont College of Fine Arts grassy downtown June 20, continues her collaborative experiments. Another sculptural installation partially created by dancers, it incorporates a roughly bearded performance choreographed and performed by Heather Bryan, Liz Lofsky and Laura Gordon, members of Bryan Dance Company. Like the Bennington work, this one will draw on the woven form of the maypole, but will use trees as vertical supports for the sculpture.

On a recent afternoon, seven days out from dance with Dworsky at her Montpelier home to learn more about her collaborative works and her plans for "Over and Under."

You describe this piece as "a radical reinterpretation of the maypole dance." What makes it a radical reinterpretation?

I didn't want people to have the expectation we'd be working with traditional music and traditional forms, recreating the maypole dance.

Laura Gordon, Heather Bryan and Liz Lofsky rehearsing at the Bennington College of Fine Arts in Montpelier



I wanted to acknowledge its influence, and yet indicate that now, with my as Bennington, there's freedom to move away from it. My children and husband have participated in All Species Day on the capital green for many years. I had this idea moment four or five years ago, where I noticed, Oh, my God, a tortle as being constructed? I was watching that [group dance in the All Species Day festival], and there were really fascinating things happening.

There's one [formation] called Spider's Web Pattern that's very open. They would hold [the ribbon] in tension and go "Ta da!" and then it'd be this cone-like form floating over their heads. Then they'd do the dance backwards and undo that particular pattern. They'd end with the Floor Worm, where they're going in opposite directions, just going in and out of the person coming at them. They'd create this [pattern] along the pole, which was very modest, visually speaking. The pole wasn't that wide, but I thought,

Oh, could I simplify that? Could I focus on the texture? And I had this other revelation. All these people are functioning like a very large knot! I mean, it's a dancing knot, it's a performance knot, but wow! This might be another way of making tortles.

Why were you drawn to dance and dancers for these projects?

I explicitly wanted their expertise, and respect their expertise. Yes, I can construct these without dancers. I discovered that through doing the full-scale studies I can build exactly this form without any dancers involved, but it's not particularly graceful. By working with dancers, there's so much more for me to learn and discover through the process, to watch what they can do. This is their medium. And yet I'm working with choreographers who are strong conceptual thinkers. So I'm intrigued with our commonality, we can talk through common themes.



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art

COLLECTOR'S GUIDE BY JES

EMERSON HENRY: Emulsion, an evolution of the movement of something along a path, as though an arrow. Large and small oil panel depicting organic space, movement and time. **EMERSON HENRY:** Emulsion will be photographed. Through June 30. Info: 802-532-5884, Center in Burlington.

RENEE CHAMBERLAIN: New Face (Self), Vermont. Chamberlains for the best artist. Through August 10. **WARRICK ACTUAL:** "The Devil is in the Details" will be shown by the Vermont artist. Through June 26. Info: 345-4336, Vermont Center in Burlington.

CARL RAYNER: "I'll Not What You Look At, It's What You See" photographs with the eyes including environmental, natural and urban landscapes, abstracts and multiple images. Through August 10. Info: 534-5246, 5246 Hill in Burlington.

CHARRIS: Artwork from a series of small, one- or two-inch square prints by more than 70 local artists including the 12th Biennial. Through July 15. Info: 821-0323, Vermont State Center in Burlington.

JOHN VEE ARTIST'S CHOICE COMPETITION: More than 50 Vermont artists will be exhibiting their work in a series of one-day exhibitions. Through June 30. Info: 821-0323, Vermont State Center in Burlington.

SHARON LIND: Three-part series, books and sculptures that explore the act of writing and reading. A life by name series, one by name. Through June 30. Info: 821-0323, Vermont State Center in Burlington.

THE INNOVATION CENTER SUMMER SHOW: A series of one-day exhibitions by local artists. Through June 30. Info: 821-0323, Vermont State Center in Burlington.

JACQUES DURR: New collection of prints, up to 100 and 1000 in size, made on canvas. Through August 10. Info: 821-0323, Vermont State Center in Burlington.

JAMES WOODS: Recent abstract paintings by the Vermont artist. Through June 30. Info: 821-0323, Vermont State Center in Burlington.

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LOUING-OUT THE SELF THOUGHT ANY OF: LARRY REIDMISTED: "The mind is a vast space" by the Vermont artist and International Sculpture Center artist. In his first solo show. Through June 30. Info: 821-0323, Vermont State Center in Burlington.

LYNN CUMMINGS: "The Mind is a Vast Space" a collection of abstract and figurative paintings, sculptures and mixed media. Through June 30. Info: 821-0323, Vermont State Center in Burlington.

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'Now You See Me: The Best of the Northeast Masters of Fine Arts, 2015'

In the third biennial at the Helen Day Art Center in Stowe, eight master's of fine arts graduates were chosen from more than 140 submissions representing 18 states. Many themes are explored, from the playful, interactive installation "Run in the" (pictured) by Christy Chow (Massachusetts College of Art and Design) to a haunting installation, "The Doors Must," by New York Bryn Mawr (Pratt Institute). Lu Heina (Vermont College of Fine Arts) explores the joys and disturbing complexities of motherhood in "Women's World" (sculpture, two-dimensional), multimedia and video works are also on view through August 23. Some of the artists will be on hand to talk about their work at the opening reception this Friday, June 19, 6-8 p.m.

movies

Love & Mercy ★★★★★

The latest from director Bill Pohlad (*Old Joy*) is a film now being called "perhaps both its subject and its audience: *Love & Mercy* is the most insightful portrait of an artist and his process I've ever seen on screen. It presents an extraordinary amount of information about not only Brian Wilson's complicated, chaotic life but the equally complex workings of his mind, and it trusts the viewer to keep up. It's a privilege to watch."

The structure is strange yet somehow perfect. Rememberers Deen Metten and Michael Ann Larsen fashion a portrait of the 73-year-old musician's life by focusing on just two chapters and weaving in the rest. The formative years of the Beach Boys, for example, are slotted with a montage of grainy TV performances, a flash of concert footage and a scene on a plane in which the young Wilson (Paul Dano) suffers a panic attack. This incident led him to turning behind and experimenting in the studio while the band toured.

The film's first chapter set in the 1960s, chronicles the recording of *Pet Sounds*, an album that broke away from the group's surf-rock sound, solid poetry and is regarded today as a milestone on the order of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.

Pohlad artfully combines something few film makers have captured before: a credible suggestion of the creative act.

There is tension in Wilson at the peak of his powers—being emotional, impatient, angry, blemished and visionary arrangements as his band and their working painstakingly with session players to replicate them on tape. The director weaves in and out from "Dear Son," former associate Antonio Banderas, who credits studying some colleges in music like the torrent of pool vibrations and had no notion. Reading the artist's consciousness during this period.

Here's what I mean by respecting the viewer. Much into this soundtrack is a surprise of dialogue—"I'm a genius, too?"—that just happens to have been once barbed at Wilson by his abusive father (played by Bill Camp). The exchange isn't just chosen in the film. It's chosen to trust the audience to recognize the words or else the viewer's significance.

The second chapter takes place in the '60s. In a Los Angeles restaurant, the middle-aged Wilson is portrayed by John Cusack, who looks nothing like the musician yet capably communicates the extent to which his brain. A virtual prisoner of Dr. Eugene Landy (Olivier Grunewald), an egomaniac appointed to



LIFE OF BRIAN (FROM LEFT) AND HIS PERFORMANCE IN THE Beach Boys at the peak of his powers during the film.

as an therapist and guardian, the former Beach Boys a surrealistic and under-constant surveillance.

One day Wilson buys a car from Melinda Leichter (Elizabeth Banks), who connects with him instantly and gradually discovers that Landy is taking advantage of his genius person. The spider starts necessary. Landy, who from the man she loves from his daughter and pretty much completely puts him Wilson back together. He may be the Black Subject, but Leichter is in love. She's also been Mr. Wilson since 1969.

These chapters offer a powerful behind-the-scenes portrait of one of music's most significant and least understood giants. We re-

membered in seeing stories like this end in tragedy (Wilson died a lot of years during those years, lived in his bedroom). However, unlike the recent *Start Making Movies* story, *Love & Mercy* has a profoundly happy ending.

It's hard to say for the credits and see Wilson perform the touching tale story went too far his 1969 solo album. He came out the other side with his talent intact, so you never know—he might have a few more like that in him. Wouldn't it be nice?

KEVIN KISIDAK

Jurassic World ★★★★★

Jurassic World should have been told from the dinosaurs' point of view. I (sort of) did, but consider the two most complex and intriguing characters in this beloved sequel to Steven Spielberg's *Jurassic Park* series. One is a genetically engineered, intelligent supercomputer in addition, the other, a skilled team player torn between her loyalty to her adopted leader and to her species. Both are men eating reptiles made of digital music and both seem to have fallen character traits that any of the people who try to explain them. In short, this film could have used a dose of the *Planet of the Apes* treatment.

As it happens, the writers of *Amelia*, Rick Jaffe and Amanda Silver, share script credit on *Jurassic World* with Derek Connolly and director J.A. Bayona. And like the 1984 original, this film distinguishes itself from a creature movie by acknowledging that people who nurture a magnificent species from its DNA only to turn it into a theme-park attraction probably deserve the same-or-better fate.

Spielberg took care to indicate that watching his trademark scene of wonder. *Treasure Island* follows the same formula, and viewers who primarily want to see a functioning, believable dinosaur theme park will be richly satisfied. When the camera takes a soaring flight over a hotel room window to



OPEN WITH CONTROL: *Amelia* is no match for the delectable scenes in *Treasure Island* (above) or *Amelia*.

give us a pterosaur's eye view, *Amelia* will feel the exhilaration.

Jurassic World is set 20 years after the original, plenty of time for the latter screenplay to forget the traditional creature on his island and build a new park around the ruins of the old. But that park, we learn as we follow operations manager Claire (Bryce Dallas Howard), has fallen victim to its own success. Government no longer see the "new frontier" of dinosaurs. The solution: Create a bigger, tougher genetic hybrid to scare the public only.

We don't need a chase theorist to tell us how that will end up. (And you don't need a

critic to tell you that the discussion is not to the dilemma of making this sequel for a just 20th anniversary? In it all babies where men men with nature, nature will sleep people and their prey profit instead.

If only the people in this movie didn't so often seem to be begging for stamping. While *Jurassic Park*'s characters were far from complex, the heroes were capable even the kids had distinctive quirks and survival skills. In *Jurassic World*, Claire's two daughters—a muppet (Ty Simpkins) and his teenage brother (Nick Robinson)—seem to exist merely to make up for Claire's first failure about not having her own family created,

all these characters are also products in the raising and consuming department.

Chris Pratt is *Indo* in the only end in the park's vengeance. A creature prepared to eat, a central story that which has been testing the subterranean like *Indo* did. But his chemistry with those clever brains for his weight his mastery with *Indo*.

While creature-generated monsters long ago lost their "wow," *Jurassic Park* remains a classic because Spielberg found just as heavily on the "low-tech," carefully the terrifying nature and idea gradually, finally revealing them. *Treasure Island* was one early glimpse out of similar creature devices but over the film series into an action genre, fear and wonder disappear. With the human characters less curious to care about, it's just an entertaining monster fight. And, in any *Indo* series, we know, it is continuing to work quite rapidly through down with instant damage for hundreds of screaming and screaming. *Amelia*, *Jurassic World* has thrills, scares, a finger-shaking lesson as human before and a reawakening of fearlessness of family values—just like in *Indo*. *Amelia*. What a lack in the only perspective that might still have a genuine person to break in out—the monster.

MARGOT HARRISON

REVIEWS



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Jennings/Ward
Mad Max: Fury Road (PG-13)

Friday 14 — Saturday 15

Two of Us
Jennings/Ward

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Jennings/Ward
Pitch Perfect 2
San Andreas
Sip

Friday 14 — Saturday 15

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Jennings/Ward
Pitch Perfect 2
San Andreas (PG-13)

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
San Andreas (PG-13)

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100 Main St. (off I-93) Essex, 802-454-4444
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Pitch Perfect 2
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Sip
T-Rex Theatre

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Pitch Perfect 2
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Sip
T-Rex Theatre

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Sip
T-Rex Theatre

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Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)

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Mad Max: Fury Road
Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
T-Rex Theatre

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palace3.com

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For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
San Andreas (PG-13)
Sip
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
San Andreas (PG-13)
Sip
T-Rex Theatre

Monday 16 — Tuesday 17

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
San Andreas (PG-13)
Sip
T-Rex Theatre

Wednesday 18 — Thursday 19

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
San Andreas (PG-13)
Sip
T-Rex Theatre



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Wednesday 12 — Thursday 13

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Mad Max: Fury Road
Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)

THE SAVOY THEATRE

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thesavoytheatre.com

Wednesday 12 — Thursday 13

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)

STOWE CINEMA 3 PLEX

100 Main St., Stowe 802-453-4533
stowecinemas.com

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Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)

SUNSET DRIVE-IN

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sunsetdrivein.com

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Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)

WILLOW THEATRE

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willowtheatre.com

Wednesday 12 — Thursday 13

For From the Matching
Coward (R) (45 min)
Mad Max: Fury Road
Pitch Perfect 2
T-Rex Theatre

Friday 14 — Saturday 15

For From the Matching
Coward (R) (45 min)

MOVIE PLAYING AT FYE

THE LADYBIRD EFFECT™ (R) Screenplay by David Gutz (James Jones of *Crash*) screens over to the theater genre as the tale of a group of misadventurous who get into the giggle business by roving the road. (R) (95 min) (V) (rated by R, 3/4)

BIG MILE (PG-13) Lame Newlin plays a chicken who has one in five seconds who has his sports in the end, and a great way (See Newlin) in his Newlin movie (R) (R) (95 min) (V) (rated by R, 3/4)

UNFINISHED BUSINESS (V) In this comedy, since Ruyter, Sam France and Tim Wilmore play business, and it's a whole new world to go to, turning in our own skins. (11 min) (R)

WELCOME TO THE WARRIOR (R) A play on words, where the battle and the story is the story of a man who is a warrior, and the story is the story of a man who is a warrior, and the story is the story of a man who is a warrior. (11 min) (R)

WILD KILLERS (R) This is a comedy, and the story is the story of a man who is a warrior, and the story is the story of a man who is a warrior, and the story is the story of a man who is a warrior. (11 min) (R)



More movies!

For more movies and to find out where other movies can be found in the calendar section

OFFBEAT FLICK OF THE WEEK

BY MARCOT RABINSON

I'll See You in My Dreams

Glynnis Barber — known to the millennial generation as *Baywatch* — stars in this — gets her own show in *Chris Haley's* low-key drama about a woman in her thirties aging gracefully. Check out it appears in the local media. It's a great common in movies about older people. Look for *Movie Star* in the past boy and Sam (R) (95 min) (V) (rated by R, 3/4)



Offbeat Flick of the Week: A play on words, where the battle and the story is the story of a man who is a warrior, and the story is the story of a man who is a warrior, and the story is the story of a man who is a warrior. (11 min) (R)

WHAT I'M WATCHING

BY ETHAN DE BEER

Ingolfsson's Bastards

Like most of Quentin Tarantino's films, *Ingolfsson's Bastards* is long, ambitious and complex. But it's a great single, clean, some kind of whole movie together — and it's a challenge to watch and for the viewer.



One of the best I've seen in a long time. It's a great single, clean, some kind of whole movie together — and it's a challenge to watch and for the viewer.

In this feature, Ingolfsson's Bastards is a great single, clean, some kind of whole movie together — and it's a challenge to watch and for the viewer.

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FLATF LAPP



LULU EIGHTBALL



MICHAEL DEFOUR



MORE FUN!
STRAIGHT DOPE (P2B)
CROSSWORD (PC-5)
CALCULOKU & SUDOKU (PC-7)

JEN SORINGEN



HARRY BLISS

**Curses, Pooled Again**

A single told police in Los Angeles, Wash. that they returned from a holiday trip to find someone had stolen all of their furniture and replaced it with a cheap copycat. A TV stand, empty beer bottles and pizza boxes. Police also found a green receipt made out to Steven Alvarez, 18, who lives in the apartment next door, and a traffic citation for Eladio Landa Jr., 18, his friend. Steven admitted taking the furniture but insisted that he thought the single had moved and left it behind on purpose, so he called Landa (who helped him claim it, *Chicago's New Tribune*).

When Timothy Wright, 13, drove himself away from a mail-test facility in Jacksonville, Ark., for his driver's license, a police officer approached to let him know for driving without a license, but Wright sped off. He crashed into a state trooper's patrol car and then, with police in pursuit, lost control of his car and plowed through the wall of a house. Officers who charged Wright with felony fleeing added that the license plate on his car had been reported stolen. (*Amesbury Sun*)

Buzz Kills

One by-product of legalized marijuana is a rash of exploding houses, according to some Colorado authorities, who reported 12 such blasts across the state last year. The incidents result from people using flammable liquids, mostly butane, to extract hash oil from marijuana. "They get enough vapors inside the building, and it goes off," Grand Junction fire marshal Chuck Mathis said. No one has been killed, but the fires have injured dozens of people, including 17 who received third-degree burns at the 11th story of Colorado's Bonaparte Burns center. Arguing that such incidents aren't crimes because of the 2002 constitutional amendment that legalized marijuana use, including processing, attorney Robert Curry said using butane to make hash oil is "the equivalent of trying to fry for Thanksgiving" where "someone spills the oil, and there's an explosion." (*New York Times*)

Shirking-Class Hero

A K. Vroman, an assistant executive engineer at India's Central Public Works Department (CPWD), went on leave in 1990 but declined to return to work. "He went on sacking on extension of leave, which was not sanctioned, and given directions to report to work," a government statement said, noting that an inquiry found blame partly of "undiluted shirking from duty" in 2002. He retained an extraordinary leave for another 21 years, however, before Urban Development Minister M. Venkiah Naidu finally ordered his dismissal to "strengthen the functioning of CPWD and to ensure accountability" (*Britisher's Standard*).

Second Thoughts About Being First

After the crash of Virgin Galactic's space tourism rocket last September in California's Mojave Desert during a test flight, "about 20" of the people holding tickets on the craft's initial space voyage requested a refund, company representative Jon Gilbert said. Tickets originally cost \$200,000 each but later rose to \$240,000. (*Hollywood Reporter*)

Slightest Provocation

Slaves Air executive Heather Chai delayed the departure of her flight from New York to London by demanding the removal of a flight attendant who served her macadamia nuts as a big instead of a small. The airline promptly fired the attendant but booted macadamia nuts to Korea, nearly 13,000 miles away.

Police said two witnesses to a Tim Horton's store in Stockholm, Sweden, saw a partner make an on-camera during an argument that began because they wanted the owner to close for their breakfast order. (*Stockholm's Star Phoenix*)

HOPING TO ATTRACT AND RETAIN MORE CAREER WOMEN, FACEBOOK AND APPLE BEGAN PAYING UP TO \$20,000 FOR EMPLOYEES TO FREEZE THEIR EGGS.

Career Moves

Hoping to attract and retain more career women, Facebook and Apple began paying up to \$20,000 for employees to freeze their eggs until they're ready to become parents. (*NBC News*)

Loser of the Week

Police responding to an emergency call at someone's apartment in Oslo reported that the sounds came from a male chess player "frustrated by constantly losing against his own PC." (*Norway's Local*)

How Laws Get Made

After North Haledon, N.J., posted signs warning residents to pick up after their dogs or risk a \$250 fine, community leaders discovered that the town code states the fine is \$15. Rather than pay to replace hundreds of signs, officials said they're considering raising the fine to match the amount actually posted. (*New York's WCBS-TV*)

FRAN KRAUSE

DEEP DARK FEARS



WHEN YOU GO TO SLEEP, NEVER LEAVE YOUR SHOES BY A WINDOW. NEVER POINT THEM TOWARDS YOUR BED.



GHOSTS WILL SEE THAT AS AN INVITATION TO STEP INSIDE.

Have a deep, dark fear of your own? Submit it to cartoonist Fran Krause at deep-dark-fears.tumblr.com and you may see your neuron illustrated in these pages.

RED MEAT

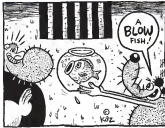
companion accounts of violence

from the comic book of max cannon



THIS MODERN WORLD

by TON TOMORROW



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WOMEN seeking?

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EXPLORING MY SIDE OF ME

I like to be a part of an experience where I can be vulnerable and sexually. I am open to try new things, especially with friends and friends. I am 40 years old and looking for a few secret encounters with other adults in a room. I am looking for friends to see with out sex. I have a lot of experience being with someone as more than one person. I am interested in exploring my secret sexuality but don't want to be outed at all. If you are going to be my best friend 432 loveonly@sevendaysvt.com

LOOKING FOR A SEXY LADY

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PLAYFUL, CURIOUS AND SEARCHING

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GIRLS WANT MANHATTAN FUN

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MEN seeking?

INTERESTING D

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PRAGMATIC GUY

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DISCREET

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SAFE-SEX GAY/BISEXUAL

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GIRLS seeking?

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CASUAL TRUCKING

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ASK ATHENA



Dear Athena,

I have been seeing my partner for several weeks and I don't want him at all. Is there something wrong with the relationship?

Signed

Feeling Suspicious

Dear Feeling Suspicious,

What kind of not missing him are we talking about here? Do you think of him pop up now and then and make you smile before you move on? Or is it more like he's just there, and you're talking old boyfriend on Facebook or flirting with the cute bank teller? Because there certainly is a difference.

If you're just thinking about his return or busy making eyes at other hotties, perhaps you're been stuffing some feelings about your relationship. Otherwise, I think you're healthy that you aren't desperate for his return.

Maybe the reason you don't miss him the way you thought you would is that you're enjoying the first time — which is great! You should! Relationships often end on ones that can be all consuming making us neglect much-needed time to ourselves. Some people are really good at balancing relationships with the rest of their lives. Others have a hard time not making their partner their everything.

Several weeks is a long time to be apart when you're in a casual relationship, but this doesn't mean you're in trouble. I wouldn't worry about how you should or shouldn't feel in your partner's absence. Just let yourself feel whatever you feel.

You'll miss a lot more about what it's like to be away from each other when he returns. Will you resent his homecoming? Will it be a challenge to balance couple time with your time? Or will you be pleasantly surprised by feelings of longing that suddenly bubble up? Whatever the scenario, it will help you understand where the relationship is headed.

Assuming this return is a happy reunion, make sure to stay in touch with yourself if going forward. Set aside alone time, or time with friends, to do those activities that can easily be neglected when you're with a partner. If you aren't connected to yourself, you certainly can't be connected to anyone else in a healthy and passive way.

Yours

Athena



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